filmindia

JULY 1942
INLAND As.12
FOREIGN Sh.2

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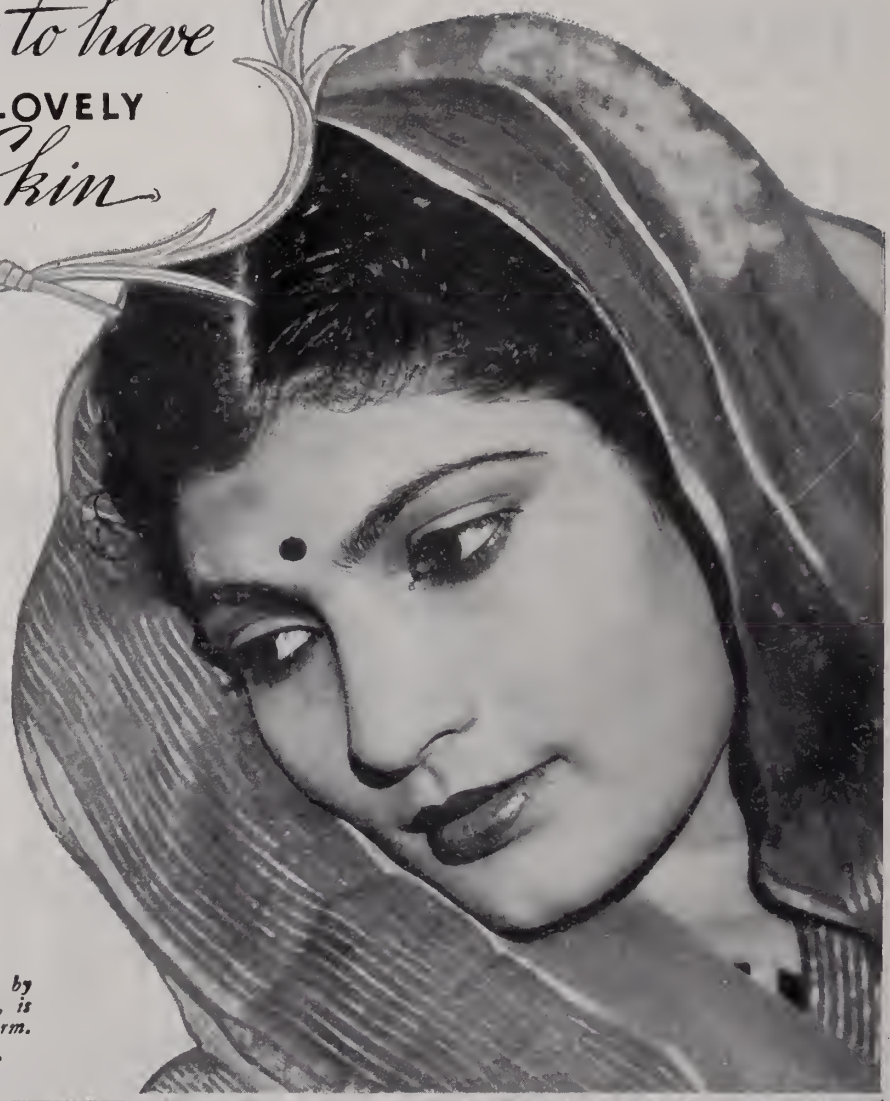

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JULY 1942

VOL. 8 No. 7.

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filmindia

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Editor: BABURAO PATEL

White Man Of The West

In October 1940, Alexander Shaw was brought to India as an "expert" to take charge of the production activities of the Film Advisory Board, an official institution intended for the production of short films for war propaganda.

Before October 1940, no one in India knew Alex Shaw, not even the film journalists whose business it is to know every thing in the film world. The reason was simple. Alex Shaw was an unknown man, even in England. True, he had produced or helped at production of a few documentary films but that was not enough to make him known anywhere.

This unknown man was dumped on us as an "expert" and during the year that he stayed in India, only three of his short films were released though we were told early in the year that as many as twenty-four would be produced.

At the end of the year Alex Shaw was sent back because the entire nation protested against this man. He had proved himself utterly useless for the expert job he was called upon to handle.

And in comparison with the quantity and quality of the work which he turned out during the year, his huge drawings, by way of salary, looked like day light robbery.

Making their peace with the inevitable folly of the Government in appointing this man as an expert, the members of the Film Advisory Board, with the idea of making the best of a bad job, welcomed Alex Shaw cordially amongst them.

Producer Jamshed Wadia, the Chairman of the Board welcoming Alex Shaw admitted having had "a glimpse into Mr. Shaw's broad outlook on life in general and films in particular" and hoped that at the end of the year, Mr. Shaw would find ample opportunities of revising his decision to return to England

Little did the gentle Jamshed Wadia know that on return to England, Alex Shaw would go out of his way to condemn all our producers in the following words: "the film trade, with one or two exceptions, is in the hands of racketeers" (Cine Technician Feb-March '42).

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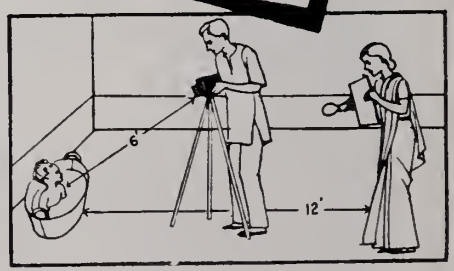

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aburao Pendharkar and Shanta Hublikar make a rare omantic team in "Pahila Palna", a streamlined comedy.

The members of the Film Advisory Board richly eserve this abuse for being good to a white-skinned oreigner.

But that is not the only thing Alex Shaw has been aying about us.

In a paper read before the East India Association n London on the 20th May, Alex Shaw said:

"Though the Indian Film industry has greatly exnded in recent years, the men in charge of it," he id, "were still mostly people who had no taste and tle ability except for making balance-sheets, mergers d business deals. The film magnates still thought ey were catering for imbeciles, and their greatest m in life was to extract the most money from their diences.

"The banality of the average Indian film was suffint reason for the fact that the educated Indian blic despise these films. Films imported into India re often attacked for their bad moral effect, but eir wildest errors paled before the flagrantly vulgar mes of many Indian films.

"These sort of films had completely destroyed the stige of the film industry in India, so that young lians with intelligence would not take up films as career.

"The best authors ignored the films and the whole t store of Indian art and literature is for all prac-l purposes untouched. In England you have the nes of Bernard Shaw, H. G. Wells, Huxley, Vaughan, liams and William Watton connected with film cing. but in India the names of Tagore, Radhahnan and Raman are conspicuously absent."

We have yet to come across a greater liar than Alex Shaw.

Alex Shaw says that Indian producers have no taste and little ability and that they cater for imbeciles to extract money.

Alex Shaw would be surprised to know that man to man our producers in India can compete in taste and ability with the best producers available in England and America. While some of the leading American producers have been recently exposed as unpunished criminals (vide: article elsewhere in this issue), not one producer in India, in thirty years of film making. has been dubbed a criminal.

While Indian producers in their pursuit of honest business try to meet the various demands of the different people of a large continent, the average American producer robs his own trusting share-holders by preparing fraudulent vouchers and turns the honest business of film production into a racket of crime. Who is, therefore, extracting money from imbeciles?

In India there is no code of censors on grounds of morality. Only in Christian countries like America and England, where good morals go begging, the church and other religious institutions rise in revolt when Elstree and Hollywood transgress the ordinary limits of decency. Indians only protest, and "filmindia" leads the agitations, when the white-skinned producers of the West slander India with the solitary aim of tightening the imperialist grip.

Sulochana, charming and attractive as ever, compels attention in "Ankh Michowni", an Amar picture.

BAI VIMLABAI OF HYDERABAD (Dn.)

WE often hear elderly people remark that classical music as it came from master-musicians of their time is no longer to be heard. Well, this young artiste from Hyderabad-Deccan is a reply to such people. Bai Vimlabai, though young in age, is as old and as perfect in her art as the Celebrites of the past.

Singing Urdu Gazals in a characteristic classical style is not her only speciality; She also sings Thumris and Dadras in the style they ought to be sung. We are sure, all her patrons and admirers, among whom are many High Personages, will be pleased to learn that she has recently recorded her choicest selection for us. The first record will be available very soon.

PLEASE WATCH FURTHER ANNOUNCEMENTS.

"His Master's Voice"

Barua and Kanan meet again in "Jawab" a Supreme release.

Alex Shaw tells another white lie when he says that young Indians with intelligence would not take up films as a career.

Here again we can cite numerous names of young graduates and scholars who are working in hundreds in the different departments of the industry. To quote some: Prithviraj, Motilal, Chandramohan, Leela Chitnis, Debaki Bose, Nitin Bose, V. Shantaram, C. M. Luhar, Devika Rani, Miss Neena, Renuka Devi, Padma Devi, Miss Gohar, Leela Desai, Ashok Kumar, Mr. Krishna Gopal, Mr. Jamshed Wadia, Mr. Chandulal Shah, Mr. Chaturbhuj Doshi, Mr. Y. A. Fazalbhoy, Raj Bahadur Chuni Lall and hundreds of others.

Does Alex Shaw mean to say that these people have no education and no intelligence? Any one of them has more education and intelligence than at least Alex Shaw. We are sure of that as we have seen Alex Shaw's exhibition of education and intelligence for a full year at our expense.

Alex Shaw complains that the whole vast store of Indian art and literature is untouched by the Indian film industry.

What does this Shaw guy know of Indian literature when his only worth-quoting ancestor in literature is George Bernard Shaw?

Does Alex Shaw know that hundreds of stories have been produced for the screen from the Ramayana and the Mahabharata. Surely, the Ramayana and the Mahabharata were not written by Bernard Shaw or any other Shaw or Wells.

Does Alex Shaw know that umpteen annals of the warriors of Rajputana and Maharashtra have been produced on the Indian screen?

Does Alex Shaw know that Dr. Tagore's "Sacrifice" was produced for the Indian screen as far as fifteen years back?

Does Alex Shaw know that almost all the modern authors of India like: Sarat Chandra Chatterjee, Bankim Chandra Chatterji, Premchand, Aga Hashr, Imtiaz Ali Taj, C. V. Joshi, P. K. Atre, V. S. Khandekar, N. S. Phadke, Anant Kanekar, Mama Warerkar, Vishram Bedekar, K. M. Munshi, Begum Ansari, Ramanlal Desai and several others have some time or other written for the Indian screen and several novels, plays and dramas of theirs have been produced on the Indian screen?

Does Alex Shaw know that Sir Radhakrishnan is a philosopher and Sir C. V. Raman a scientist and as such both will not write for the screen? Probably, science and literature mean the same thing to this Shaw guy.

And yet after all this Alex Shaw has the cheek to tell the mildewed members of the East India Association that the best authors in India ignored the films, and that India hasn't names like Bernard Shaw and H. G. Wells.

In Vyas and Valmiki the authors of "Mahabharata" and "Ramayana", we have the ancestors of Wells, Huxleys and Shaws put together.

In Billingsgate, they would call Alex Shaw a damn dirty liar. What to call him in India we leave to the readers.

That is not the end of Alex Shaw's ingratitude towards the kindly people, who fed him for a year and treated him as an honoured guest.

Oh, you are in a temper young man! How could you be with such a sweet one as Mumtaz Shanti in "Basant".

In the February-March 1942 issue of the Cine Technician of London, Alex Shaw has contributed an article on his work in India.

"Most of the Indian films are extremely bad from every possible point of view" writes Shaw. And yet several Indian pictures run so much as sixty consecutive weeks whilst the best Hollywood product has not yet gone beyond the six weeks mark.

"The Indian technicians work for people who have neither decency nor commonsense. They provide the few bright spots in thousands of feet of incompetence." That's Shaw's opinion about our employers. As if all the decency and commonsense are monopolised by the white-skinned employers of the world!

"Lack of ability to make shorts", proceeds Alex Shaw, "created a situation where the Indian film industry plus the European representatives of the big American companies were unable to supply the Government with any films which could be even called adequate. Yet they were in a state of fury that any body else should have been asked to do so. This position held good all the time I was in India and provided, as you can imagine, a very exciting, if rather sordid, background to the job."

And the position cleared immediately the Government shipped back Alex Shaw the "expert" who could not produce one decent film though India paid him thousands in one year. Now with Mr. V. Shantaram in place of Alex Shaw we are at least seeing more and better short films than Alex Shaw could ever produce. Yes, the position has cleared and there is no "exciting and sordid" background with the white man safely away.

Here is another typical example of the traditional English ingratitude. In trying to justify his utter failure in India and in attempting to establish himself in the esteem of his own people, Alex Shaw finds fault with the very members of the Film Advisory Board, who protected him against the vehement attack of the press and backed him up in all actions—good and bad.

Writes Shaw: "The snag was that the unit had to function under the control of the Film Advisory Board who were determined that it should fail because all the bitterest and most interested parties sat on the Board. Think of all the bosses in the film trade you most dislike and then imagine yourself doing your job under a committee composed of those very people."

With one sweeping statement this cheeky Englishman has condemned all the members of the Board and questioned their very honesty of purpose by saying that they were determined to cause the failure of the production unit.

But the very same Englishman had to wait till he reached England to say all this. He couldn't do that in India and get away.

Are cowards differently built?

We hope that the loyal members of the Board like Producer Wadia, will realise now at least, the folly of their ways in being kind to a white man.

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This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

A SILENT PIONEER

The unique popularity secured by "Pahila Palna". the very first production of the newly organised New Huns Pictures, brings to mind the personality of Mr. Baburao Pendharkar, who produced this picture.

Few people really know this silent strong man of the screen world. Picture-goers all over the country recognise him as a great character actor, as, far back in 1919, he played his first role in "Sairandhri". a silent picture of Maharashtra Film Co. From 1919 to 1942, Baburao Pendharkar has played many a classic role, roles which brought to life traditional conceptions of villaincus personalities in mythology and history. Even in the field of social pictures, his character portrayals have been of such varied quality, that this great actor can easily be compared with Noel Coward. the English celebrity.

Baburao Pendharkar

But it is not as a great actor that Baburao Pendharkar takes our salute. His talent as an organizer and producer has been far more important to the Indian film industry than his skill in portraying classic roles.

Surely, everyone is interested in knowing the man who gave Director V. Shantaram his first footing in the film industry way back in 1921. Since then. practically every prominent film man of Maharashtra has been brought in and nursed by Baburao Pendharkar.

To quote some: Mama Warerkar, dramatist and stage critic, wrote "Orphans of Society" for the screen; V. S. Khandekar, novelist, wrote "Chhaya" and other screen plays; P. K. Atre, the famous dramatist and litterateur of Maharashtra, wrote "Dharmavir", "Premvir", "Brahmachari", "Brandy Bottle,", "Ardhangi and several others; Master Winayak, who for years remained an actor in Prabhat, got his first directorial assignment with Baburao Pendharkar and so did Mr. Vishram Bedekar get his first big chance to direct "Pahila Palna".

Not content with his self imposed mission of bringing new blood into the industry, Mr. Pendharkar revolutionised the school of production in Maharashtra. He was the first to produce social melodrama in Maharashtra and first to harness the sophisticated comedy element in entertainment.

Strangely enough, this man who has kept the Maharashtrian film industry on the news front all these years, is a silent man who once came to the office of "filmindia" to interview the editor and went back with a mere "Hullo" after staring at him for two hours.

WHITE PRODUCERS OF AMERICA

Elsewhere in this issue, an astounding blackmail racket practised by some so-called labour leaders on leading Hollywood film magnates is brought to light.

The blackmailers George E. Browne and William Bioff got their jail terms for their crime of extorting

Pramilla adds to the romance in "Basant", a social picture of Bombay Talkies.

12TH Award running!

...for Western Electric recorded Sound!

1930-1941

It is significant that throughout its twelve year history, the sound recording award of the Academy of Motion Picture Arts and Sciences has been made every year to producers using Western Electric equipment. Congratulations to the individuals and Sound Departments who have won the awards!

1941 WINNER:

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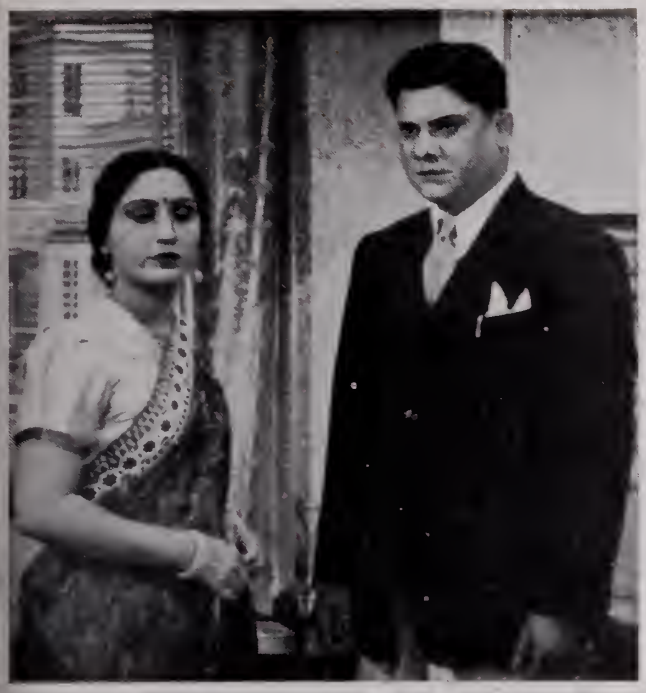


Shanta Hublikar and Baburao Pendharkar seem to be worrying about a baby in "Pahila Palna", an excellent social comedy.

money from film magnates of the standing of Harry Warner, Nick Schenck, Wm. Michel and Austin Keough.

But a crime of blackmail can never be committed by one party alone. The victim of blackmail is also a party to the crime and therefore all these world-known film magnates are, in a way, also criminals.

And they did encourage the blackmailers by preparing entirely false vouchers.

"The Christian Century", an American paper writes in its editorial as follows:

"The country has been puzzled as to which aspect of the situation revealed by this trial has been more scandalous, the racketeering of Browne and Bioff or the readiness of the movie magnates to dispense huge bribes and conceal them in faked expense accounts. There need be no choice between relative shades of evil. Both revelations disclosed a disgraceful state of affairs. However, we doubt whether prison terms for Browne and Bioff will stop the grafting of racketeering labour leaders. And we do not expect to see the disclosures of this trial followed by any serious housecleaning in Hollywood."

The white-skinned Alexander Shaw who had the cheek to say that "the Indian film trade, with one or two exceptions, was in the hands of racketeers" ought to put down his head in shame seeing the sharp practices of his own white-skinned producers.

We are glad that in India, at least, we haven't producers who practise crime for a living. The privilege seems to be monopolised by the white man of the West.

F.A.B. DISTRIBUTION

If any one says that our writings have no effect, he should go and see L. T. Shivdasani, the distribution manager of the Film Advisory Board, nowadays.

Carrying a castor oil expression, we have recently seen him at several local theatres trying to induce the theatre managers to show the F.A.B. films. We do not mind the present expression which Shivdasani is wearing as long as he works for the tax-payers.

A natural result of Shivdasani's personal visits to the theatres is that now more films of the F.A.B. are being shown in more theatres of the city. But in the small towns the average exhibitor is still not willing to show the F.A.B. films on one pretext or other.

This type of exhibitor is very common in the show trade and he can understand only the letter of the law which though he dislikes intensely, he obeys willingly.

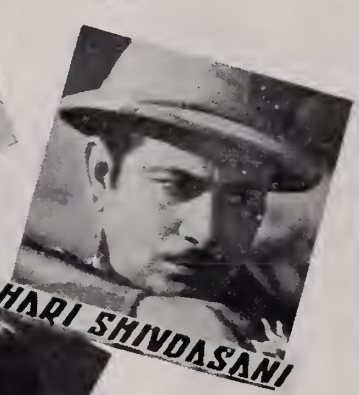
In our last issue, we had urged upon the Government to issue a communique under the Defence of India Rules, making the exhibition of F.A.B. shorts compulsory all over the country.

From inquiries made, we understand that the members of the Film Advisory Board, all of whom have vested interests in the film industry either as producers, distributors or as exhibitors, are not inclined to approve of the idea of a compulsory order under the Defence of India Rules.

Chandramohan takes a new face in "Jhankar" a social picture of Silver Films.

Great stars make a great picture

"KISI SE NA KAHNA"



A POIGNANT STORY OF A WOMAN'S TRIUMPH OVER HER LOVE!

Chitra's lyrical Romance

CHITRA PRODUCTION

Two charmers, Mumtaz Shanti and Pramilla, in "Basant", a social picture of Bombay Talkies.

It is quite likely that if they become a party to the said order, the business interests of some of the members of the Board would suffer.

Now, we would like to know whether the Government has organised the Board to look after the interests of its members or whether to help us win the war.

If the Government is serious about winning the war, as it should be, it is high time that something should be done about these F.A.B. films which are now being regularly produced but not so regularly shown in the country.

Even a hundred Shivdasanis cannot do what a single Government order can do, especially in a matter wherein our exhibitors are involved.

FOR IDEAL SOUND

Few people realise what an important part sound plays in the production of motion pictures all over the world. Hollywood seems to be alive to this vital aspect of motion picture production, for that august body: the Academy of Motion Picture Arts and Sciences has set aside one Oscar for the best motion picture sound Incidentally the award of the Oscar is the highest motion picture recognition any branch of the industry can hope to get.

The 1941 Award for the best sound recording was given to "How Green Was My Valley" a picture recorded on the Western Electric Equipment, marking the tenth consecutive year that a picture so recorded had won top honours. Habit began with M.G.M.'s "Grand Hotel" which was awarded an Oscar in 1932.

No wonder, Hollywood's best pictures are recorded on the Western Electric Equipment.

SHANTA APTE AND DALSUKH

A suit for the recovery of Rs. 1,00,000 as damages for alleged breach of contract, was instituted in Lahore court against Messrs. Shanta Apte concerns, of which Miss Shanta Apte, screen star, and Mr. Baboorao Apte are the proprietors, by Mr. Dalsukh M. Pancholi, picture producer. The plaintiff stated that there was an agreement between the parties under which Miss Apte was to play the leading feminine role in a picture under production, and that the picture had remained incomplete on account of the absence of Miss Apte from the sets at later stages of the "shooting."

Plaintiff got an order of attachment before judgment against the defendants, who were prohibited to draw their money (about Rs. 29.000) lying in a Lahore bank and to operate their locker in the Punjab Safe Deposit Vault, where jewellery of Miss Apte is lying in deposit.

The defendants put in objections in court stating that they had committed no breach of the contract; that in fact the plaintiff had been guilty of numerous breaches of the contract. He could not complete the picture within the stipulated period of three months and an extension was agreed upon. The plaintiff agreed to pay Rs. 500/- per day if for some unforeseen reasons the picture remained incomplete at the expiry of the extended period.

The defendants further contended that Miss Apte had a fall in a Lahore village on May 24, during the "shooting" of a scene and she was still convalescing when the plaintiff brought his suit.

The defendants asked for the court's order to withdraw about Rs. 10,000 out of their deposit to meet certain expenses. The court allowed the defendants to withdraw Rs. 500/- only to meet their hotel charges etc.

ONCE AGAIN AND VERY SORRY

For reasons which are now patent to every one, we are once again compelled to increase the price of "filmindia" from the August 1942 issue:

The prices therefore will be as follows:—

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„ „ Foreign 2 Sh. 8d.

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Spot The Star!

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OR
Rs.21,000

RUNNERS-UP: **Rs.9,000**

EXTRA PRIZES Elegant Wrist Watch for each One Error solver. De luxe Fountain Pen for each Two Error solver. Special Bonus for each Three Error solver Merit Bonus for each Four Error solver.

247

"COMMONSENSE CROSSWORD" No. 247

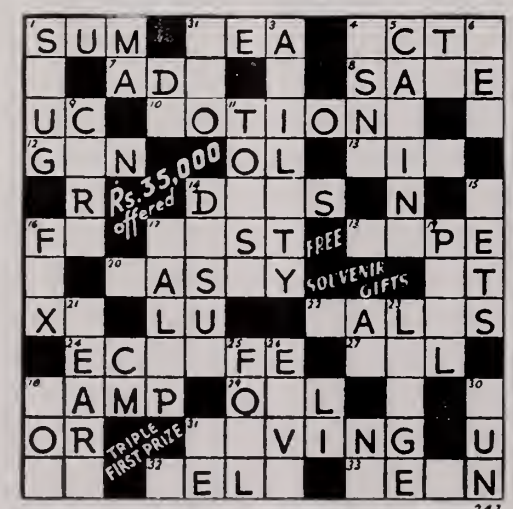
If the best solution entered in this Competition is yours you will win Rs.22,400 and an H. M. V. De Luxe Gramophone or Rs. 21,000 cash down—whichever you prefer. In the event of a tie, Rs. 21,000 will be equally divided. A further sum of Rs.9,000 is set aside for Runners-up, besides which there are unlimited Extra Prizes for all who do not make more than four mistakes. In addition, every competitor who enters nine squares or more in one cover in his or her own name will receive a handsome Souvenir Gift. The sooner you start the brighter will be your prospects.

CLUES ACROSS

1. Solving these Clues carefully may well win you a five figure one
2. Popular beverage
4. Deeds
7. Fuss
8. When faced with choice of action the unenterprising tend instinctively to take this course
10. Probably most of us are apt to be mistrustful of unfamiliar ones
12. Weapon
13. At times many of us keenly envy a person his this
14. Raised platform
17. Joke
18. Most of us tend quickly to lose patience with persons who constantly do this
20. How often does idleness make a person this !
22. Many to be found in sensational fiction are utterly incredible
24. Reversed spelling of word meaning to rub out
27. Her husband's interest in a particular one often makes wife unreasonably jealous
28. Reflective young men are seldom easy victims of this
29. Lubricating substance
31. Generally speaking, women seem to be more capable than men of this unselfishly
32. How tedious is person who is always talking about this !
33. Alas ! men often discover too late how adept is woman at dissembling a this mind

CLOSING DATE, JULY 9th.

N.B.—The Entry Fee is Re. 1 per Entry Square
The Square below is for practice purposes only.



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FOR FULL PARTICULARS AND ENTRY FORMS SEE

"THE ILLUSTRATED WEEKLY OF INDIA"

of June 14th, 21st or 28th

CLUES DOWN

1. This kind of person often seems completely unconscious of his failings
2. Also
3. The elderly often keenly envy the young their this
4. Jumbled spelling of *swan*
5. Public music or dancing room
6. Men are naturally less perturbed than women by a rough one
9. It usually calls for great effort of will to this the habit of smoking
11. Drink in honour of some person
14. Reversed spelling of word meaning blended or amalgamated
15. Impulsive persons are often prone to foolish these
16. Brain usually helps more than brawn to overcome one
17. Purgative drug
19. Outer coating of some fruits
21. As a rule man is better able than woman to conceal these
23. Of considerable size
25. Usually the angrier an opponent the easier it is to this him
26. Jumbled spelling of *five*
28. Often regarded with undue seriousness by the narrow-minded
30. Laboured this is seldom at all amusing

COPIES AVAILABLE FROM ALL NEWSAGENTS

Editor's Mail

[In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.]

Sri Ram Y. (Jaipur)

What about Saigal? Has he been kicked out of New Theatres with a harmonium round his neck?

New Theatres can't afford to kick out any one, least of all Saigal. Saigal has got a flute in his throat, why does he need a harmonium round his neck. Saigal has come to Bombay to work in "Bhakta Surdas", a devotional picture of Ranjit.

Miss Indu Sethi (Lucknow)

What's gone wrong with your secretary Miss Rita Carlyle? We haven't heard of her for months.

Nothing is gone wrong with her. She has left us to take up the biggest post in a woman's life—marriage. And let us all wish her a happy future and some bonny babies to bring sunshine into her new job. To me it is a personal loss and yet Rita had worked and served just for this day and she has all my blessings.

M. P. Bhatnagar (Kotah)

What is your diet which enables you to touch 15 stones?

I have been living on the producers. Rai Bahadur Chuni Lall for breakfast, Sardar Chandulal Shah for lunch and Producer Baburao Pai for dinner. These are pretty powerful vitamins and it takes me all my wits to digest them. In between these main meals, I have several small bites which help the system to keep running.

Zakir-Raza (Fyzabad)

Which is the better Pancholi picture: "Khazanchi" or "Khan-Daan"?

"Khan Daan", in my opinion, is an allround better picture though "Khazanchi" became more popular due to its excellent music.

I have heard that Leela Chitnis is married with Ashok Kumar?

That is what you saw in "Jhoola". Things shown on the screen hardly ever happen in life.

What is Kumar doing nowadays?

He is producing his own picture "Jhankar" under the name of Silver Films and working in it too in company of Chandramohan.

Lakshman Prasad (Ranchi)

Can you help me to get a job as a commentator in the Film Advisory Board?

My recommendation would be considered a disqualification but I think they need good commentators and if you think you are good, write to V. Shantaram, F.A.B., Tardeo, Bombay. It is Shantaram's job to find good commentators.

M. R. Chandhan (Nairobi)

When will our greatest director Mr. V. Shantaram be again directing pictures for Prabhat with his famous "Prabhat Touch"?

That is how Romola looks in "Khamoshi" a Supreme release.

Dedicated To Lovers Of Music

ANIS and MEHTAB

ON THE WINGS OF MUSIC

THE STORY OF MYSTERIOUS CALCUTTA

DIRECTED BY:

S. FAZLI

Producers:

FAZLI BROTHERS
CALCUTTA

Distributors:

BOMBAY: **SUPREME FILMS DIST.**
BENGAL: **EMPIRE TALKIE DIST.**

Never. Because Shantaram no longer belongs to Prabhat. He has cut away and he can no longer give the "Prabhat Touch". He will have to use his own in future. I think, it will be a very long time before we see a Shantaram picture, not at least till Shantaram features in the Birth-day Honours List.

I. D. Rastogi (Meerut)

What do your own children think of you when they read the editor's mail in "filmindia"?

They ask me: "Why do you have to write that way, papa?"

"To save you from it and make life easier for you" is my uniform reply.

Imtiaz Ahmed (Azamgarh)

Don't you like New Theatres' pictures?

Not the recent ones. The last one I saw was "Saugand". Somehow I sat through till the tenth reel but as the real story did not start till then, I refused to get more bored.. When a really good picture comes along from New Theatres, I shall be the first one to tell you.

S. R. Maharaj (Durban)

Isn't charming Padmadevi coming back to the screen after "Hindusthan Hamara"?

She has been on the screen all along, making a greater name than she ever made before, but she has been working in Bengali pictures. And Bengali pictures are probably not shown in your place.

Not catching her ears but closing her eyes. That is what Pahari is doing to Leela in "Between You And Me."

K. Chand (New Delhi)

Does Mazhar Khan stammer?

Heavens, no! He only stammers when friends ask him to speak about himself, which is unlike Chandramohan who gets four tongues when Chandramohan is the subject.

Is stammering a disqualification in the film line?

If it had been so, Chowdhary, Nandlal and Khosla would not be directing pictures.

Miss Anila Pershad (Delhi)

To the best of my knowledge, the word "damn" is colloquially used but never in the presence of ladies. Why does "filmindia" use it so often?

Dear little lady, had the word "damn" not been in use, there would have been many more murders in society. This word helps to relieve you of the congestion of conflicting emotions and acts as a good corrective to bad temper. The word by itself is harmless and means only strong censure. The notion that it should not be used in presence of "ladies" is now orthodox. Ladies themselves often use the word with beautiful effect. And the lady who shudders at the word even in 1942 should really leave this sweet old world as soon as possible.

Mrs. P. S. Pushpavani (Rajahmundry)

What do you think of Snehaprabha Pradhan? How do you like her acting and personality? I want her home address.

I think a lot of her as an artiste. She is clever and versatile in her work. She stays at Manik Jyoti, 80 ft. Road, Poona 4.

Saiyid Shabheer (Aligarh)

How far is a studio executive justified in selecting repeatedly an actress who is a mother of no less than three kids to portray the role of virgin?

Why should you go behind the screen and count her kids. If in the portrayal of a virgin the actress radiates a school-girl complexion, isn't it enough for screen purposes. And if a mother still retains the appearance of a virgin after three kids, isn't it a compliment to her womanhood? What you should worry about is only the appearance of the person on the screen.

D. K. Ali (Patna)

How are you getting on with your secretary?

Quite well, thanks. I have a new one now and she is not got used to me yet. Ask that question again after two years and if she is still there, take it that everything has gone on well.

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Jagdish Prasad Saxena (Karauli)

I am very much interested in pathetic music?

Then hear Sabita Devi singing.

B. R. Patel (Surat)

Why is director Debaki Bose called a mystic?

Is he? May be because very often he does not know his own mind.

Why is it that the pictures of the Bombay Talkies appeal to the public most?

Because they have discovered a plot which has become very popular with the masses and in addition they give snappy music not to mention the streamlined finish obtained in their pictures.

Jaswant Singh (Agra)

Does Shantaram believe in polygamy?

Is belief essential for practice?

Hunsraj D. Kotecha (Calicut)

Recently "Jhoola" was played at the Crown Talkies in our town, but some of the most attractive scenes advertised in your previous issues e.g. the scene of Leela and Ashok swinging together on jhoola were cut out. I believe, the film was passed by the censors. then why the dickens should the distributors 'censor' it again by cutting off the best advertised scenes? Could not the Bombay Talkies warn their agents in this regard?

Yes, the Bombay Talkies will do so because they would not like to risk their hard earned trade name for quality products by allowing a provincial distributor or a small town exhibitor to fiddle with their films. Besides, it is an offence to interfere with a film once passed by the censors. I am sure Rai Bahadur Chuni Lall will investigate in this matter thoroughly.

P. S. Dugal (Solan)

When I was in Rangoon "Khazanchi" was running in the 25th week and almost every Burman was singing its beautiful tunes!

Now the Japs must be singing "Savan-Ke-Nazare Hain". I hope it doesn't become their infiltration march on cycles.

K. Balaram (Calcutta)

I myself have written a story and am very anxious to send it to the National Studios?

If you yourself have written it, please do send it to National Studios. They need good stories very badly.

Pralhad Dass (Sundargarh)

Is there any other Oriya actress except Snehaprabha Pradhan?

I don't know what Oriya means, but Miss Pradhan is certainly not that whatever that be. She is a girl from Maharashtra.

Did you expect Leela Chitnis to act with Pahari Sanyal?

Nor did I expect her to marry Producer Gvalani. It was kind of sudden.

K. R. Singh (Agra)

Can you give me the private address of Vanmala?

I wish I knew it.

M. R. Gupta (Bombay)

When is Acharya's "Bachelor Father" to be released in Bombay?

The picture is ready with Kishore Sahu in an ideal cast. I think the picture will be on the screen some time in August. In the north, however, it will be released earlier.

Asgarally A. Patel (Bombay)

By the way, how did you enjoy "The Return of Toofan Mail" on the 3rd of May? Though you had a good looking neighbour in the box, I am sure you did not enjoy the picture.

I did and that is why I never see a picture without good company. The company makes up for the things I miss in the picture. As a stunt thriller, a picture of its own class, "Return of Toofan Mail" was quite a nice picture to see for children under 16.

A. Ramamoorthy (Bombay)

You recently told us that everyone had a right to report to the police in case of overcrowding in theatres. But is there any remedy for offences of misleading the public? On the 2nd April it was advertised in the press that a newsreel of the visit of Sir Stafford Cripps would be screened at a number of theatres including the Lamington Talkies. I rushed to the Lamington though I had seen "Ujala" once. Throughout the entire show I waited for the newsreel, but to my utter disappointment, it was not shown. When I inquired from the manager, he condescendingly said, "Oh! Was there an advertisement—this morning? I didn't see that—We are showing the newsreel from tomorrow." Don't you call this deception?

Yes, it is cheating pure and simple and inefficiency in addition. Well, didn't we write in the past issue about the inefficiency of the Film Advisory Board man who is in charge of the distribution of films? You should have asked for the refund of your admission money. Do so next time when cinemas don't show what they advertise.

You'll Meet Them All
in "
Prabhat's
Ten O'clock
Directed by RAJA NENE

M. S. N. Murthy (Bangalore)

What happened to your reviews of South Indian films?

They don't produce good films in the South nowadays and I can't afford to waste good paper on bad films in the present war times.

Rabindranath Ghose (Kuttigola)

Where has Maya Devi, once of Bombay Talkies, disappeared?

I saw her make an appearance in "Vijay", a picture of National Studios, but in the picture also she disappeared leaving no tracks behind.

How far has Sheikh Mukhtar succeeded in "Sister"?

He succeeds in failing rather badly with his scowls and growls. I am told he does better in "Roti" the new social picture of National Studios.

M. A. Salebhai (Bombay)

Don't you think that Indian films are too poorly advertised?

Not that the producers do not spend money on advertising. They do but they just can't get publicity men with ideas. Most of the publicity men we have, should have been fountain pen hawkers. A couple of them are editors of weekly rags, who think that writing against other mags gives publicity to their own firm.

"National Studios make better pictures" is the motto of the company. But have you seen their recent pictures?

Haven't I? But in "Vijay", they have made a better picture, better than "Kasoti", "Garib' and "Nirdosh" put together. See it and you will like it.

R. K. Murthy (Bangalore)

Who is the music director of "Bhakta Surdas" which is being produced by Ranjit?

Jnan Dutt, whose hefty appearance, hardly endorses his great musical talent.

V. M. Vedachallam (Bangalore)

A friend of mine who wants to act looks like Ashok Kumar, has the voice of Saigal and the figure of Prithviraj.

Sounds like a man from the Moon.

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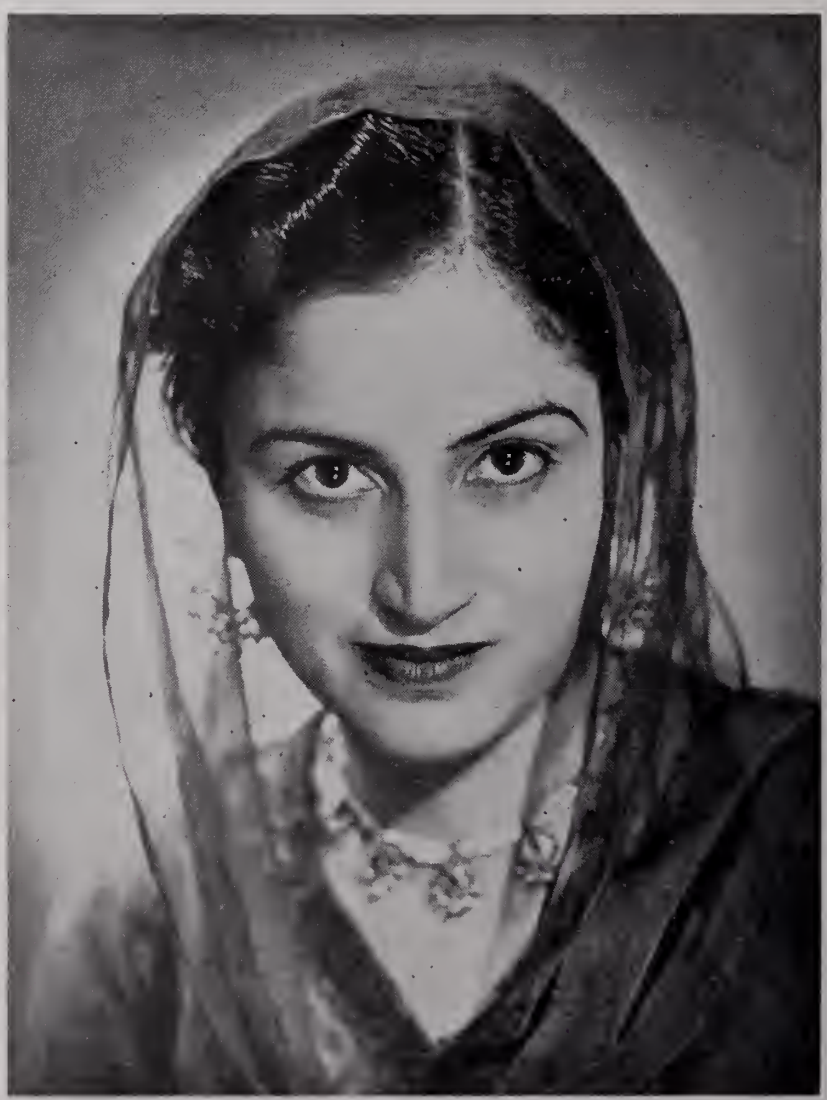

Costarring

India's greatest dramatic star

PRITHVIRAJ

WHAT A PAIR!

WHAT A PICTURE!

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Mr. Masani Condemns The Stage

Does Not Justify Gandhiji's Attitude Towards Films

(By: Our Special Correspondent)

Author, journalist, banker, social reformer. educationist, research scholar and administrator Mr. R. P. Masani, the ex-Vice-Chancellor of the Bombay University is a very interesting person at the age of sixtyfive.

Full of pep and energy at that advanced age he is today the Provincial Chief of the National War Front. So long as the war lasts he has sworn to devote as much of his time as possible to prepare the people to face all that may come in the wake of an invasion of India by the enemy. He is thoroughly convinced that whatever our grievances against Great Britain may be, Britain's defeat and the conquest of India by any other Power will mean disaster, and that if the people stood aloof or opposed the war effort at such a crisis in the history of the country, they would stand condemned as being disloyal to the interests of their own motherland.

Meeting a man with such strong convictions at once becomes a valuable experience to a journalist who has to meet a number of such eminent people. The interview with Mr. Masani, therefore, promised to be interesting, more so because as Vice-Chancellor he had shown particular interest in the educational value of films for the under-graduates.

With a frankness characteristic of this great scholar he replied to my questions without hesitation or equivocation. I asked him if he was regularly visiting the cinema theatres but, strangely enough, he brushed aside the monosyllabic "Yes" or "No" replies and answered in a reminiscent mood.

"You will be surprised to learn that I have been a rebel all my life

Yakub and Vatsala seem to meet each other half way in "Lalaji", a social comedy of National.

Mr. R. P. Masani, Provincial Chief, National War Front and Ex-Vice Chancellor of University of Bombay.

in regard to some of the accepted laws of health, particularly as regards regulation of work and recreation. For more than forty years, I have as a rule worked from half past six in the morning till midnight with short intervals for exercise or meals. I have, therefore, had no time to go to clubs, theatres or pictures.

"So you were burning the candle at both ends and yet have managed to keep so fit at this age?"

"Burning the candle at both ends? Yes, I am afraid it has been partly so, but I try to make up for my transgression by strict allegiance to some other laws of health. Don't you go with the impression that I am not fond of plays and pictures. As a little lad I frequented Balliwala's and Khatau's theatres and had almost all the Hindusthani songs of 'Haman' and 'Gul Bakavli' and 'Chatra Bakavali' on my lips. I was particularly fond of some of the Gujarati plays written by Kaikhushru Kahrap and Bomanji Kabraji. As, however, I grew older and more critical, I could not help feeling that it was no *majah* (pleasure) but *sajah* (punishment) to go to a theatre—so poor were the plots and so coarse the wit and humour.

WHO WOULD'NT BE WHEN SUCH A SWEET GIRL IS AT THE WHEEL.....!

WHO WOULD'NT BE WHEN SWEET SHANTA IS HERE TO GIVE US SWEET SONGS ..... !!

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ZAMINDAR

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STARRING: SHANTA APTE, MANORAMA, GHULAM MOHD, ISMAIL, NARANG, ANWARI, BABY AKHTAR, AJMAL & DURGA MOTA

A DALSUKH M. PANCHOLI PRODUCTION

Distributed by : ***FAMOUS PICTURES Ltd.,*** *Bombay*

None of the popular plays of the day could be called a mirror of life. It seemed to me that most of them were written expressly to pander to the vitiated popular taste for abnormalities and ludicrous situations.

"TUKARAM" APPEALED TO HIM

"Did you ever write any play?"

"No, during my youth, I had my dreams of authorship. I used to write sketches, stories and poems in Gujarati and had the intention to dramatise one of my stories "Razia Begum". But seeing that public taste was hopelessly vulgarised by the playwrights and stage manners of the day, I thought my effort in that direction would prove a dismal failure, unless I stooped to the devices then current to tickle the audience even in the midst of the most tragic incidents. This, of course, was no reason why I should not have seen first class plays later in life. But then the daily meetings and continuous literary work in hand left no time for them. There was yet another reason. I invariably found that after a visit to a theatre or cinema, I had contracted cold or had a sore throat. So, whenever I could spare a couple of hours in the evening, I preferred to take long walks or open air exercise.

"Do you retain your old love for plays or now have a preference for pictures, whenever you feel like visiting an amusement hall?"

"To the Screen I was not drawn from the beginning as the pictures seemed to revel in frivolity and fantasy. Later many good pictures were commended to me by friends and my sons and daughter. But it was always a question of time. Residing nearly twenty miles away from the city and having invariably something to read and write during the night, I had to forego the pleasure. However a film like "Tukaram" or "Goodbye Mr. Chips' or "The Battle of Britain" or "Emile Zola" had its special appeal to me. Such occasions were, however, rare. You must not, therefore, expect from me any criticism or appreciation worth having concerning some of the well-known films. Nor can I be expected to say anything helpful regarding the influence of crime and sex films on the morals of the people. I can, however, well imagine the subtle, baneful, influence of constant suggestions of libertinism and lack of self-restraint on the minds of the people whether young or old.

LEAVE ALONE GANDHIJI

How can the standard of films improve so as to make the cinema a really healthy social influence?"

"To my mind, the entry of educated, cultured men and women in the industry in all its departments will positively help to improve the standard of the pictures and bring the industry to a higher level. I notice a number of university men and talented writers and authors already lifting the industry from its former deplorable position.

"Did you notice what Gandhiji recently said in this connection? He said he had never been to a cinema nor had he ever listened in to a radio. Do you think his attitude is consistent with modern ideas about progress and prosperity?"

Shamim in "Arman" a social picture of Ranjit".

"Yes, I have heard of Gandhiji's remarks and I thank God, my plight is not so pitiful as his. His condemnation of films is undoubtedly based on reports vicariously received by him and he was probably never informed about several good films. Gandhi's attitude certainly does not accord with the modern way of life. But merely because Gandhiji has no time or inclination to go to a picture or to listen in, one would not be justified in saying that his attitude does not accord with modern ideas of progress. His is not an ordinary personality. His peculiarities—call them eccentricities if you will—are his own. He may not need the sort of recreation or intellectual diversion which cultured men and women ordinarily consider essential. So long as he does not object to the use of the cinema or the radio as a means of recreation or education, his attitude should not in any way be construed as being antagonistic to modern ideas or instruments of progress."

Mr. Masani wanted Gandhiji to be left alone as I gathered from the way he spoke, because it cannot be presumed that Mr. Masani does not know that Gandhiji is a sworn antagonist of all aspects of modern civilization, including the railways, the aeroplanes and the hospitals, leaving alone radio and cinema. I did not choose to pursue the matter further with him and asked him how universities could take the help of films in their cultural and educational work. He said: "For cultural education, films are not so useful as for scientific education, but in regard to both courses, much help can be received from films. The radio and the cinema are the most potent means of promoting intellectual progress in our days and I have often said that the best possible use should be made by school and college authorities and those directing adult education classes of these instruments of education.

POWER OF THE SPOKEN WORD

He went on to tell me that the very first conference he had the privilege of inaugurating as the

Vice-Chancellor of the University of Bombay early in 1939 was the Indian Educational Film Conference held at St. Xavier's College Hall, Bombay, under the auspices of the Indian Motion Picture Congress. He then stressed the need for a comprehensive scheme of visual instruction through the film in subjects amenable to interpretation by the visual method. "The scheme I submitted" he added, "should be suited to the requirements of the people and should not go beyond the means of Government and other educational organizations."

As Mr. Masani had decided to give up his work as Vice-Chancellor to be able to devote more time to the National War Front Work, I asked him if he did not intend to use the Screen among the means of the Front propaganda. Readily came his reply: "Certainly. From the commencement I have said that having regard to the illiteracy of the bulk of our countrymen, I regard the spoken word as being more potent than the written word for carrying the message of the Front to the people. But the picture or interpretation by visual methods, is even more potent. It involves heavy expenditure; nevertheless, we intend to use the cinema as one of the agencies through which the Front's message can be taken to the masses. Short films and screen plays will be surely useful and we propose to avail ourselves of the advice and assistance of the Film Advisory Board in connection with it. It will be an excellent addition to platform and press propaganda."

The last question I put to Mr. Masani was whether he had ever thought of a visual training course through the agency of the films for any of the faculties of the Bombay University. He replied, "Yes, already good use is being made by some of our educational institutions. In the year 1939, a Committee of the Senate was approached and the question is still under consideration.

Kardar's Triumph

SECURES RECORD BOX-OFFICE GUARANTEES .

As we go to the press, we understand that Producer-director A. R. Kardar has signed up with Mr. K. H. Kazi of the India Film Bureau, Lahore, for the North India distribution rights of five pictures for a total of Rs. 4 lakhs. The minimum guarantees are reported to be as follows: "Shah Jehan", Rs. 1,70,000; "Sharda", Rs. 60,000; "Bindiya", Rs. 60,000; "Namaste", Rs. 55,000; "Quanoon", Rs. 55,000.

These are record figures which not only prove the excellent trade name of Kardar pictures, but also give evidence of the intense popularity of Indian pictures in the north.

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IN A COMPETITIVE FIELD

MASOOM

Directed by: **S. F. HASNAIN**

Mr. PHANINDRA NATH BRAHMA, Mayor of Calcutta says:

MAYOR OF CALCUTTA

January 27, 1942.

The Proprietor,
Globe Theatres,
Calcutta.

Dear Sir,

I am sorry that I have been rather very late in writing to you about "Masoom". What struck me most in the Picture was the graveyard scene. Also the last scene was superb. I admire the author for his imagination and moral courage.

As regards the performance of Artistes, it was simply exquisite. All credit must go to the Producer and the principal actors. I was delighted to see a Picture like this, and wish it all success.

Yours truly,
Phanindra Nath Brahma

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Hari Shivdasani And Viennese Women

Searching For A Wife

Amil Actor's Private Life

By: Hyacinth

Meet the only eligible bachelor with good looks, social position and (money) who hasn't had proud mamas flinging their daughters at his head. Is he glad about it? Well no, he isn't. In fact he'd be overjoyed if a few lovely ladies would look at him with a gleam which said "matrimony" in their eyes.

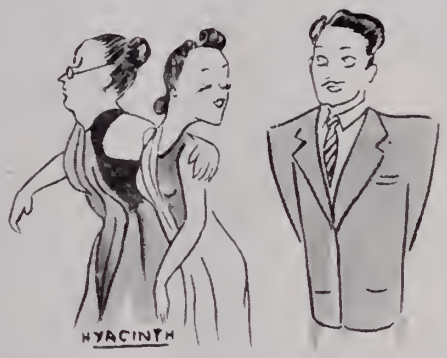
Hari Shivdasani (for that is his name) wants to get married because he's tired of being a lonely bachelor and he is beginning to feel a little inferior because even *the most scheming of mothers drag their daughters away from him.*

He has no real vices, he has never murdered anyone and he always pays his club bills, so he would really make an excellent son-in-law. The reason for his enforced bachelor state? We'll tell you. Hari is such an awfully convincing villain and 'smoothie' on the screen, people can't believe that he isn't a villain in real life as well, so girls are scared of him.

Maybe he does look slightly sinister with his side-burns and thin moustache but we assure you he's as gentle as a lamb. Perhaps when you've heard a little more about him you'll feel more kindly towards him.

Once he leaves the studios he has nothing to do with film people.

Hari was born in Hyderabad (Sind) on December 4th 1909 which makes him just thirty three years old. He is the eldest son of a wealthy doctor, landlord and cotton planter. His father is now a civil surgeon at Sukkur. After Hari had passed his Matric examination he was sent to Sind College, Karachi where he passed his First Year examination, but before he could sit for his Second Year examination, he was sent to Europe. This was in



The most scheming mothers drag their daughters away from him.

1929 and the first place Hari visited was Germany. Now all through his childhood Hari had been interested in plays and acting, so his real reason for going to Europe was to learn about the film industry.

He stayed in Germany for two years spending six months in a film school in Munich and a year and a half working in the UFA Studios in Berlin.

Hari worked as an extra in about six films but took advantage of his stay in the studios to study direction and production. He had to learn to speak German because there were so many questions he wanted to ask and no one could understand him when he spoke English.

In Germany he met Marlene Dietrich, Lilian Harvey, Emil Jennings, and Conrad Veidt. Hari admires

Mr. Hari Shivdasani, the loveable "villain" of many a screen romance.

Conrad Veidt very much and bases his acting on Veidt's.

Hindenburg was in power in Germany when Hari was there and there was no colour prejudice in the country then.

GAPED AT WOMEN

After leaving Germany Hari visited Switzerland, Prague, Vienna and the French Riviera. He was lured to the Monte Carlo gambling tables even though he couldn't really afford to throw away any money. In his pocket he had his boat ticket, his train ticket and £2/-. Being a wise guy he left before his luck turned and before he could lose all his money. Hari thinks the most beautiful women in the world are to be found in Vienna. *His eyes worked overtime when he lived in Vienna* because he has always been a great admirer of feminine pulchritude and the women in Vienna made him gape open-mouthed. Hari who used to be a first class sportsman was selected by the Indian Table Tennis Association in London to represent India in the World Table Tennis Championship in Berlin in 1929.

Later Hari won many open Table-Tennis Championships but now he devotes his spare time to playing only tennis and cricket for the C.C.I.

But let us return to Hari's travels. After he left Europe he went

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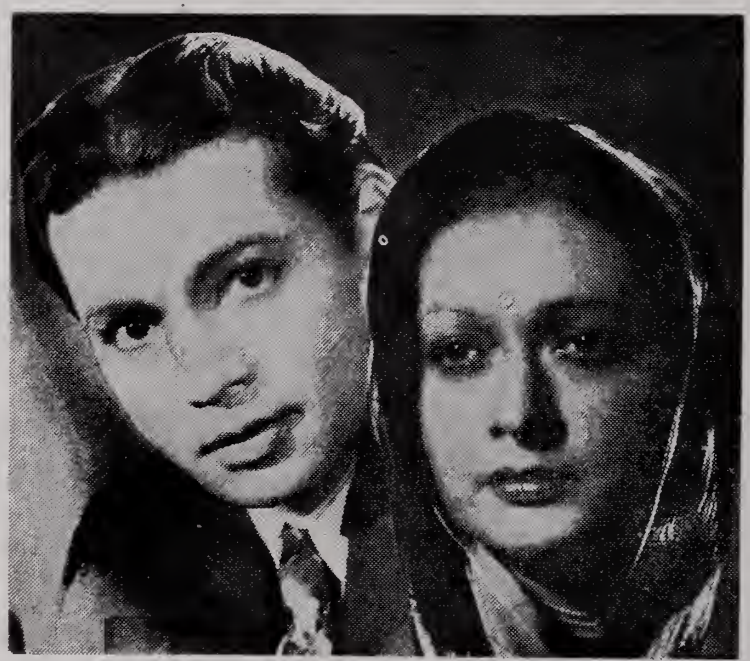
LEELA DESAI'S

FIRST BOMBAY FILM



LAXMI PRODUCTIONS'

MAIDEN HIT

"TAMANNA"

Starring : **LEELA DESAI & JAIRAJ**

with JAGDISH, KARAN DEWAN, K. C. DEY & SHANTAKUMARI

Directed by: PHANI MOZUMDAR who directed 'Street Singer'.

Music Direction: K. C. DEY

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to England where he toured the studios and learnt some more about the film industry.

After his tours abroad were over Hari returned to India and went straight to Calcutta where he stayed for six months studying the Indian film industry. This was in 1931 and he was attached to New Theatres. After that Hari joined Eastern Art Productions Ltd. in Bombay as a partner and also took an interest in the production side of the business.

He produced about eight films and directed one picture called "Yasmin".

Now get this straight. Hari never wanted to be an actor. He wanted only to be a director and producer but Fate intervened and his career as an actor began. This is how it happened.

In the first film Hari produced "Prem Pariksha", one of the characters was a villain who had just returned from England. Nowhere could an actor be found, polished enough, to play the role and then someone suggested that Hari should take the part. Very reluctantly he agreed but it was fortunate that he did because he gave a superb performance and the critics wrote glowing accounts of his success as an actor. Hari who is never shy to pay himself compliments says "I could easily have taken the hero's part because I was much better looking than the man who took the role of the hero."

WORKING AND PAYING C.C.I.

After this, his first success as a villain, Hari was asked to work in other films but he was always made the villain.

Then the concern that Hari was working in closed down and he became a free-lance actor. He has given up directing completely and is acting now in several pictures all at once.

They are Circo's "Nai Duniya", National Artists' "Marvee" and in Chitra's "Between You And Me". He is the villain in two of these pictures but in "Marvee" in which he acts with Mazhar Khan and Kaushalya he is a hero.

His eyes worked overtime at Vienna.

Hari was away from the film industry for two years and only returned last August. He spent his time touring in Northern India.

He would like to return to the production side of the business but as he is getting about Rs. 2000/- a month he is content to carry on being an actor. You know he has to worry about C.C.I. bills.

Of the actresses he admires Leela Chitnis' acting ability most and thinks Naseem the most beautiful of the actresses. He feels that he is a real hero for being brave enough to make this statement because he knows that many of the other actresses will be enraged by it.

Hari is perhaps the only film star to whose name there is no scandal attached. People may say "That man is a villain on the screen and he looks a villain in real life too" but they can never actually pin a single evil deed on to him. Perhaps he is too clever—perhaps not.

He lives at Colaba with his younger brother, and his brother's wife does the housekeeping for both brothers. She hasn't decided as yet whether it takes her more time to keep her husband's things tidy or her brother-in-law's, but she wishes that Hari didn't have so many clothes. He loves good clothes and spends a great deal of money buying them. His tailors are Punjab House. They perhaps permit long credit terms.

JEKYLL AND HYDE CAREER

Hari leads a double life. He is both a hard-working film star and a young gentleman of society. Once he leaves the studios he has nothing to do with film people and mixes only in "high society".

We think he is a snob and has no right to treat with scorn his fellow workers, in the industry out of which he makes so much money.

He is very popular at the C.C.I. and when he enters the club is hailed even by people he doesn't actually know.

Hari has several qualifications which prove he is a valuable member of society. He is an excellent dancer and bridge player. That is what he says.

But Hari has the happy knack of being able to adapt himself to any society and when he is with film people he is equally popular. He has a keen sense of humour and often has his fellow workers convulsed with laughter. He is not however a practical joker because he is kind hearted and does not like to raise a laugh at someone else's expense. Hari likes to call himself a polished American actor and his acting is very like that of Basil Rathbone and Conrad Veidt. To look at, he is a little like Melvyn Douglas and a little like John Boles, but he will not agree with me because in Hari's opinion there is no one in this world quite like Hari. He hopes that when the war is over he will be able to go back to Europe to re-visit the cities he once lived in and to see how the war has affected them.

But this time he goes to Europe he hopes he'll be able to take a wife with him, his own, of course. He really is very anxious to get married and is looking round for a suitable girl who, he hopes, will not be scared of him because he's a screen villain. He would like her to be about twenty or twentytwo years old, well educated, a good hostess and a good social mixer. If she has all these qualifications, then Hari doesn't mind if she is of any caste or creed.

Here is an opportunity not to be missed all you spinsters. If any of you would like a handsome, sophisticated man of the world for a husband then write to Hari Shivdasani at Bombay House, Kittridge Road, Colaba but don't expect "filmindia" to weep with you if Hari rejects you or proves a bad husband.

The College
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WRITTEN & DIRECTED
by S. F. HASNAIN

A Poser

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DAUGHTERS
OF THE WORLD

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ASKS THE DAUGHTERS OF THE WORLD?

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FATHER or MOTHER"?

in Amar's

ANKH-MICHOWLI

Starring: NALINI JAYAWANT,
Sulochana, Jilloo, Satish, Kamla,
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Director: **CHOWDHARI**

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Amar's Next

"THANK YOU"
(Adabars)
Starring: **NALINI JAYAWANT**

Particulars from **"SUPREME FILM DISTRIBUTORS."** *85, Main Road, Dadar, Bombay*

Leela Desai Has Never Been In Love

New York Born Star Lives Like A Nun

By: Hyacinth

She's young attractive and talented but she lives as quietly as a nun and has never been in love. When I tell you that her name is Leela Desai you will be even more surprised, because you know her as a famous actress and dancer. She has left Calcutta and has come to Bombay trailing clouds of glory and numerous fans in her wake. Calcutta's loss is very definitely Bombay's gain because the gorgeous Leela has got what it takes to burn up the first ten rows of the audiences.

She took her first infant peek at the world in New York twenty-three years ago. Her parents had gone to America because her father who was in the I.M.S. wanted to take a higher degree in New York. When the infant Leela was just three months old she was snatched away from New York and brought to India before the fast tempo of American life could get into her blood. Her parents hoped that

She was snatched away from New York.

their daughter would grow up like any orthodox Indian girl and they never once dreamt that their squirming mewling brat would become a glamourous film star.

Miss Leela Desai, New York born Indian film star.

After returning to India Leela's father became state surgeon in Rampur State and his wife and six children went to Rampur with him. When Leela was six years old she went to Calcutta where she attended Bethun School, and she studied there up to the Fourth Standard. But she didn't keep very good health there, so she was sent to Dhow Hill College at Kurseong where she stayed until she had done her J.C. She was a mischievous child but she managed to get through her exams. After leaving Dhow Hill College she studied privately for her Matric and I.A. and passed these examinations.

Leela always had a secret longing to join the films and partly satisfied this desire learning dancing. She started at fourteen and after she had done her I.A. went to Lucknow where she studied under the famous dance teacher Shambhu Maharaj. Leela's mother did not approve of these lessons (Leela's father was dead) but her daughter who was headstrong over-ruled these objections. She appeared in several charity shows and made a name for herself as a dancer.

SPOTTED AND ROPED IN

Hemchandra, one of New Theatre's directors, happened to be in Lucknow at that time and hearing about her came to see her. He offered her a job in the films any

Prithviraj looks smart as an I.M.S. officer in "Ek-Raat" a Shalimar picture.

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★ SHOBHANA SAMARTH

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EYE-FILLING YARN

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She LOVED
--with speed!

•

She LOST
-with sorrow!

And Then ? What *happened when She loved again*
-----and-----
WOW!!!---

HINDUSTHAN
CINETONE'S
Scintillating
Romance...!

★

★SHOBHANA SAMARTH----

—IN—

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"SWAMINATH"

Costarring:—

★ PREM ADIB
★ K. N. SINGH
Majid, • Zilloo • Keki Adajaniya etc.

★

Story & Scenario: **M. G. DAVE**

Direction: **N. B. DESAI**

◆ ◆

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She would just love to act with Charles Boyer.

time she wanted one but Leela wasn't terribly interested. However two months later she saw a film of his called "Millionaire" which set her thinking. She felt she could act very easily herself if she wanted, so she wrote to Hemchandra saying she would like to become an actress. You will realise what an impression Leela had made on Hemchandra when I tell you that he and Nitin Bose went all the way to Lucknow to offer her a contract. There was no equipment in Lucknow with which to test Leela but they were so impressed with her that they signed her on for a year.

So Leela went to Calcutta where she worked in a film called "President" with Kamlesh Kumari. She took the role of Toola the younger sister and was so successful in the part that she became famous overnight. What gave her a little extra publicity was the fact that the papers started a controversy over which province she belonged to. Leela's mother is a Bengali and the Bengali papers boosted Leela as a daughter of Bengal which made the Bombay papers indignant, because Leela's father was a Gujarati. Leela's next picture was "Dushman" and this too was a success.

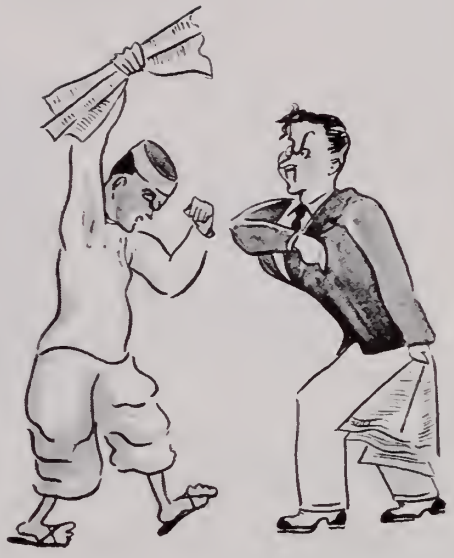
Leela's third film was "Kapal Kundala" and her last for New Theatres "Nartaki". With the exception of "Kapal Kundala" all these films were also made in Bengali and she danced in all of them.

In "President" she did a Manipuri dance which was the first time that a dance of this sort had ever been filmed.

HITLER STOPPED HER

But Leela's first love was dancing, and after making these films she went on a dance tour of India with her troupe. The tour was undoubtedly a success because she returned home a much richer woman than when she left.

Leela is in Bombay now under one year's contract to Famous Studios or Laxmi Productions with whom she has just finished "Tamanna" in which she acts with Jairaj. She has just started on another picture called "Alone". Leela is ambitious, and a good business woman. She is probably the highest paid actress in Bombay. Her ambition is to be the greatest artiste in India. Since this is probably the ambition of every actor, actress and 'extra' in India she is going to have keen competition.



The papers started a controversy over which province she belonged to.

Never did the beds look more full than now with Gulab and Mubarak in them in 'Ek-Raat'.

Please Note

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ON & FROM 1ST JULY 1942.

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Distributors for

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Before war started she had arranged to go abroad but when Germany started getting tough she had to cancel her plans. But she hopes to go to America before long and become famous there as a dancer.

She is very shrewd and hopes to save herself the expense of taking Indian musicians with her by having Indian music printed with English notation, so that European or American musicians can play for her dancing. She feels that if she makes a name for herself as a dancer in America Hollywood will notice her and may take her on as an actress. If she did become an actress in Hollywood she would just love to act with Charles Boyer because apparently, actresses are as badly smitten by the Boyer charm as we female fans are. Mention Jairaj and Saigal to her (for she has acted with these glamour boys) and she registers very luke-warm admiration for them, but mention Boyer and she flutters and sighs just like I do.

Although Leela is definitely a daughter of the film industry, she is not so wrapped up in it that she allows her work to interfere with her private life. Those actors and directors may be fine men to work with, nevertheless she does not take them home with her. When she leaves the studio she leaves all thoughts of film work behind.

WAITING FOR MR. RIGHT

Leela lives alone at Worli with a girl cousin. She amuses herself by going for drives (when the petrol permits) and going to see good English and American films. She does not belong to any club and she doesn't smoke or drink. She uses very little make-up at home and likes simple saris and jewellery. She is 5 ft. 1" tall and weighs 7 st. 10 lbs. She looks larger than these figures would give you to understand because she is inclined to be plump. She has a round face and a soft expression. Her skin is light in colour and she has brown eyes and very curly black hair which she keeps at shoulder length. (Seeing her off the Screen you would not guess that she is an actress. She looks like any attractive but quiet Indian girl. I have no doubt that she is a very different and glamorous person on the Screen because she seems very versatile.)

European or American musicians can play for her dancing.

For a famous actress and dancer she is very humble and modest, so much so that during my interview I began to wonder whether I wasn't the more important of the two of us after all. Leela has no superiority complex. She says she never feels, "I am a great artiste and you'd better treat me like one," and because of this she has made many good friends wherever she has been.

She is so absorbed in her work that she has no desire to get married in a hurry but if Mr. Right comes along and she falls in love with him she will give up her work to marry him. She feels that there can be no happiness in the home where the husband and wife both work. Her ideal man is one who is manly, broadminded and hard-working. She would hate to marry someone who is idle and rich, and would hate to marry an actor. She has no prejudices about the caste of her prospective husband. She has had many proposals especially from fans but has never been tempted to take unto herself a husband. She likes getting a fan mail because her fans' letters encourage her and she is very grateful to them for pampering her ego.

She enjoys reading "filmindia" and is especially intrigued by the Editor's Mail Section. She says that she can see from his writings that Mr. Baburao Patel is a very witty man but she only knows him well enough to say "Namashkar". She would like to know him better and she would also like to meet all her fellow artistes in Bombay. She likes Bombay but has not yet got to know many people.

Leela is eager for fresh conquests in the film line. She wants to win over her Bombay public completely.

She has won me over with her friendliness alone and I shudder when I think of the havoc she is going to cause when she sets about conquering her public with all her talent and glamour turned on

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MEN OF BOMBAY

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"This Picture, RAI SAHEB, shows fine team - work by all concerned - Artistes and Technicians, and they deserve all the credit for making the picture a Success."

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OUR REVIEW

"Vijay" A Better Picture Of National

Durga Khote's Sterling Performance

Strong Emotional Drama Draws Crowds

At last after a long time, the National Studios have broken their long sequence of box-office flops by producing a picture which should appeal to all types of people.

"Vijay", the recent release of National, has become an excellent production as it releases on the screen a strong melodrama with a popular theme. The name, "Vijay" is wrongly given and helps to mislead people who are inclined to believe that the picture has something to do with the "V" for Victory slogan.

Vijay, incidentally, is the name of the hero who is a rich fatherless boy, brought up by his sister Jiji. Jiji's husband Kamptaprasad is a wolf in sheep's clothing and has an eye on young Vijay's extensive property.

Vijay grows up under the loving care of Jiji and has in addition Dulari, the village belle, as his playmate. Right from childhood both Vijay and Dulari are sort of meant for each other, so when they grow up, their engagement is not accepted with any surprise by the villagers.

Vijay, a brilliant boy, has now to go to the city for his medical studies. In the city, he gets into bad company. His "friends" lead him on from one bad thing to another till Vijay fancies himself to be a dramatist and wastes all his monetary resources without even bothering about prosecuting his studies of medicine.

VIJAY

Producers: *National Studios*
Language: *Hindusthani*
Story & Dialogues: *Dr. Safdar*
Music: *Anil Biswas*
Recording: *M. B. Moolgavkar*
Photography: *Minoo Bilimoria*
Cast: *Durga Khote, Harish, Husn Banu, Sankatha.*
Released At: *Swastik Talkies, Bombay.*
Date of Release: *6th June* 1942

Director:
MOHAN SINHA

Isn't she sweetly frantic? Nalini Jaywant captures new glamour in "Ankh Michowli", an Amar picture.

Gradually, a time arrives when Vijay has lost all his money and his sister Jiji secretly sends him money against the wishes of her husband. One day Jiji pawns her personal ornaments to set Vijay free from his creditors. Kampta Prasad comes to know of this and drives his wife out of the house. By this time. Vijay has realised the folly of his ways and he returns home a disappointed youth.

Kampta Prasad now thinks of marrying Dulari, Vijay's sweetheart. This enrages Vijay and he swears to wreak vengeance. Vijay returns to the city and once again takes up his studies, this time under the shadow of poverty. Vijay soon becomes a brilliant eye specialsit. Strangely enough, Kampta Prasad, after a long ailing, loses his eye-sight. Only Vijay can cure him.

The story now reaches a thrilling climax which is well taken and well played.

Durga Khote as "Jiji" gives a sterling performance. As an affectionate sister and a loving wife she portrays the ideal Hindu womanhood with her characteristic polish and artistry and convinces one and all through numerous highly emotional situations.

For the first time Sankatha Prasad can be said to have done well in the role of the sly Kampta Prasad. His movements were less jerky and his dialogues less stagy than ever before. If Sankatha continues to exercise similar restraint in future, he can still make himself an useful character actor.

Harish is also improving fast. As "Vijay", he gave quite a good performance throughout, though he makes rather sour faces whilst singing.

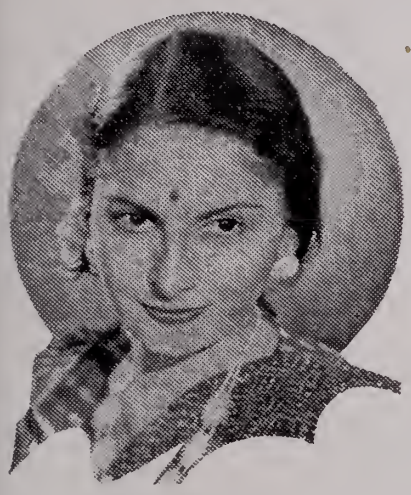
Husn Banu is quite chic as "Dulari", the village belle. But one wished she had not been shown so much in the profile.

Parts of the picture are excellently directed and if some footage is cut out from the early half of the picture, not only will the story content improve, but the slight length that is felt in the early half will have disappeared thereby giving the picture a better tempo.

In any case, "Vijay" is a good picture and worth seeing for many reasons.

ROMOLA—

One of our most popular stars, Romola is once again seen in a new social picture "Masoom", produced by Fazil Brothers and directed by Mr. S. F. Hasnain.



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STATION MASTER

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BHARAT MILAP [HINDI]

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Directed by **VIJAY BHATT**

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OUR REVIEW

"Masoom" Portrays Muslim Life Excellently

Mazhar Khan Pleases The Critics

With the Indian screen overwhelmed with numerous stories of Hindu social life, the film had helped to set a Hindu pattern of social life to the entire country, with the result that people never had a chance to know how our Muslims lived behind their veils.

The production of "Masoom", therefore comes as a welcome gesture on the part of a producer who has for the first time given to the Indian screen an excellent and faithful portrayal of the intimate life in our millions of Muslim homes.

"Masoom" smells of the usual step-mother theme. Noor Ali, a rich merchant, loses his wife leaving a little son, Masoom, on his hand. He marries again and the son accepts the new lady of the house as his real mother. Begum also reciprocates the mutual affection for some time. But then her own son comes along and Begum, like any other step mother, changes her attitude towards Masoom.

Time passes on and Masoom and his step-brother Jamil are now grown-up boys. Masoom is in love with Raihana a playmate of his childhood, while Jamil loves Shahida, a modern educated girl. These two romances travel the usual thorny path of love till both of them end well and excitingly.

MASOOM

Producers:	*Fazli Brothers*
Language:	*Urdu*
Story & Dialogues:	*F. A. Karim*
Photography:	*G. K. Mehta*
Audiography.	*Hazra & C. Creed*
Music:	*Mubarak Husain*
Cast:	*Ramola, Mazhar Khan, Mehtab, Anis, Amjad, Muzammil etc.*
Released At:	*Imperial Cinema, Bombay.*
Date of Release:	*30th May 1942*

Director:
S. F. HASNAIN

Motilal seems to act a scientist without, of course, being one in "Arman", a social picture of Ranjit.

Pahari Sanyal stars opposite Leela Chitnis in "Between You and Me", a Chitra production.

MAZHAR KHAN IS GOOD

Mazhar Khan has given a very pleasing performance. Throughout the picture, as "Noor Ali", he acts the perfect Muslim gentleman perfectly.

Ramola looks sweet as "Raihana" and though she hasn't much to do in the picture, in the few pathetic scenes she gets to her share she acquits herself well enough to get the sympathy of the audience.

Mehtab's semi coquettish performance as "Begum" fails to convince. Her dialogues were far from satisfactory and she seems to have lost a lot of her screen personality.

Amjad who acted the grown-up Masoom proves himself entirely wooden. He has nothing in him to recommend him for a film actor's post. His unsympathetic face forfeited for him the sympathy of the audience, with the result that Amjad becomes a miscast for the role given to him.

The photography of the picture could have been better. Music also could have been more popular.

Parts of the picture are well directed, but scenario is not happily written. Several situations called for more development. The picture looks slightly amateurish. We hope Hasnain will improve his story material in his future productions.

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AWAIT—
Announcement
EXTRA-ORDINARY
in **'Filmindia's'** *Next issue*

Film Magnates Practise Crimes

Sensational Hollywood Scandal

Leading Producers Involved

When Indians see an excellent Hollywood film and applaud it with wild enthusiasm, they come very near considering the Hollywood producers as "gods" with great principles and lofty ideals.

When pictures like "Louis Pasteur" and "Emil Zola" are flashed on the Indian screen, our critics rise in temper against our own producers and in the midst of the invectives heaped on our own people, flattering praise is showered on the American producers.

Now these "gods" have been found to have the proverbial feet of clay.

In a recent sensational case in an American Court, George E. Browne. vice-president of the American Federation of Labour and president of the International Alliance of Theatrical Stage Employees and William Bioff, known as Brown's "personal representative" were sentenced to eight and ten years imprisonment respectively and $ 20,000 fine each being found guilty of extracting $ 550,000 from four major motion picture producers.

The evidence produced before the Court during this trial builds up a sordid story of graft and corruption and of heinous betrayal by trade union leaders of the trust and confidence of their members. Temporarily it may do a lot of harm to organised labour in the American film business, but eventually it will do good, for the I.A.T.S.E. has at last rid itself of a junta of gangsters and racketeers who used the Union for no other purpose than to line their own pockets.

Although the Government indictment mentioned the sum of $ 550,000 as the sum extorted by Bioff, and Browne from the industry as the price of industrial peace, Bioff actually received $ 828,977, according to the evidence of the executives of four major producers. The following are the payments reported by witnesses:—

Nicholas M Schenck (Loew's)

	$
1935	150,000
1936	50,000
1937	50,000

Wm. C. Michel (20th Century-Fox)

1936-40	90,000

Major Albert and Harry Warner (Warner Bros.)

1936-37	102,500

Austin C. Keough (Paramount)

1936	27,500
1937	72,500

STOP PRESS

As is usual with the Fazalbhoy family known for its pioneering spirit, Mr. M. A. Fazalbhoy is once again on the lookout for doing something substantial for the Indian film industry. His latest activity constitutes the establishment of a bank known as Associated Banking Corporation with a capital of twenty-five lacs which will be shortly established in co-operation with Mr. Cassamally Munji Nathoo.

Two of the leading Indian film financiers viz: Sardar Chandulal J. Shah and Mr. Maneklal Chunilal have also agreed to become directors of the bank. This bank will take a very active interest in the affairs of film finance and we hope that under the guidance of Mr. Fazalbhoy and other film personalities who are acting as directors this institution will really prove useful to the Indian film industry.

In addition, Schenck testified that to settle a theatre strike in 1935 R.K.O. paid $ 50,000. There was a further sum of $ 236,477 paid between 1937-41 in commissions on M.G.M. film stock purchases.

Chief witness for the Government prosecution was Nicholas M. Schenck. He stated that in April, 1936, Browne called on him with Bioff. Bioff dispensed with customary formalities and said right out: "Look, I want you to know that I am the boss. I elected Browne. I got him the job as president of the I.A.T.S.E. I got to get $2,000,000 from the motion picture industry."

"You're crazy," said Schenck (according to Schenck).

"Well, that's what has to be," said Bioff. "It will cost you more than that if you don't pay. Think it over."

Later Bioff and Schenck met again, after Schenck had conferred with Sidney Kent.

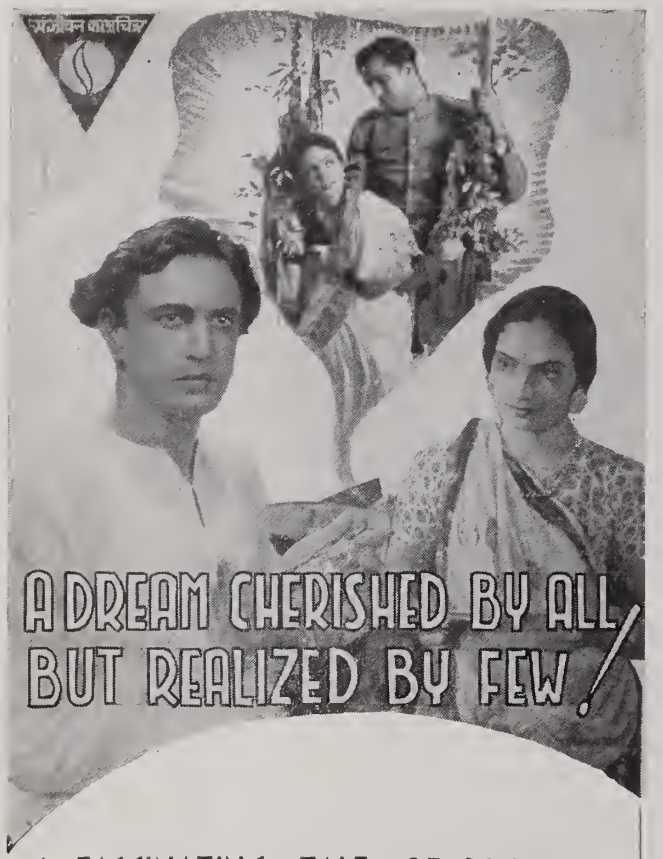
"I talked the matter over," said Bioff, "and maybe you're right. Two million dollars is too much. I'll take a million."

When Kent and Schenck informed him they wouldn't pay, Bioff said—"I want it. I must have it and I expect it. I want to leave for California, and I must have an answer in two days so I know what steps to take."

Two days later there was another meeting. Bioff, according to Schenck, then said—"Look, you may be right. We may all get into trouble with that much money involved. But there's no use arguing any more. I'll reduce it to $50,000 a year each for the big companies and $ 25,000 a year each for the small companies. Think it over."

They thought it over and a few days later Schenck and Kent told Bioff that they had no choice and would go through with his demands. Bioff of course wanted cash and a little later there occurred what must have been an extraordinary spectacle. Schenck and Kent, each with a bundle under their arms, took a cab to Bioff's room at the Waldorf Hotel.

"Here's the bundle," Schenck announced as he entered the room. He tossed the package on one of the twin beds. Bioff took the bundle (containing mostly $ 100 bills) and counted it from one bed to the other. Then Browne counted it. Then they both counted it together. When Bioff and Browne both agreed that the money was correct Schenck moved into the window corner and Kent tossed his bundle on the bed. The process was repeated. Accord-



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ing to Schenck's testimony it was also repeated the following year. In April, 1937, he again met Bioff in Pat Casey's office (Casey is Labour negotiator for all the producers) and Bioff demanded "Where's the $ 50,000?" Schenck protested he had paid it a year before but Bioff said that was 1936 and now he wanted the coin for 1937. So Schenck paid up again. When the Court asked Schenck what he thought would happen if he did not pay, Schenck replied "Going through my mind was what they could do. I recalled the Chicago strike. They could close our theatres and destroy the business."

When Bioff had demanded the 1937 payment, Schenck figured out an ingenious way of handing over the money without it having to come out of the M.G.M. treasury. But let Louis B. Mayer tell that story. In 1937, testified Mayer, he had been buying his raw film stock from Eastman Kodak. In June or July of that year he received a phone call from Nick Schenck telling him to accept an offer made by Dupont to sell raw stock to Metro and to establish a sub-agency for the purchase of the stock with Smith and Aller, Dupont's Agents. The latter had offered a 7% commission to any agent nominated by Mayer who could sell their product to M.G.M. Schenck told Mayer to give this agency to a friend of Bioff. Mayer said he asked "Why?" and was told by Schenck "Because he can make us plenty of trouble but I don't want to argue about it. Just do it."

The agency was subsequently given to a guy called Nelson who was Bioff's brother-in-law. It was through the commissions on the supply of Dupont stock to Metro that Schenck was able to raise the Bioff pay-off money.

PREPARING BOGUS VOUCHERS

Other producers who were paying equally large sums to Bioff hit on less imaginative means of covering up the transactions, for the essence of the business seemed to be secrecy. Not even directors of companies, far less shareholders, were permitted to know anything about these curious and costly transactions. The usual method of covering up the payments seemed to be the time-honoured gag of fiddling with expense vouchers. If any A.C.T. member has ever been bawled out for trying to chisel an extra bob or two on his swindle sheet he might take a lesson from the way the big shots do it.

Thomas J. Martin, auditor of Warner Brothers, for instance, identified some 75 vouchers (running from as little as $ 100 to $ 19,327) out of which he collected $ 91,634 to give Harry Warner to give Bioff. The vouchers, he said, were in many

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Starring

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cases entirely false as some items were never used as expenses at all. Others, the larger ones, were considerably padded.

Samuel Carlisle, assistant treasurer of Warners, was told by Bioff, in Harry Warner's presence, that he had to have $ 15,000 immediately as "he was going to a Labour convention, and had to dish it out to Labour leaders." Warner told Carlisle whenever anyone spent any money, to add to the vouchers. Various sales managers of the companies were also told to put in expense slips whenever possible.

Major Albert Warner also gave evidence of large payments to Bioff. He said he paid him $80,000 in 1936 and 1937. Warner offered Bioff instalment payments at $10,000 a time. "By the time I split it with the boys $ 10,000 will be peanuts," Bioff replied. Nice peanuts.

CHICKEN FEED OF $2,500

On another occasion Bioff demanded more money from Warner, who said he could not pay him. Bioff said—"You know, it's not all mine. I have to give away a greater part to some boys in Chicago. You know what's coming to you if you don't pay it." Bioff also said that it was just before Christmas and the boys needed money for presents. Unfortunately the trial never disclosed who the "boys" were, although various hints were thrown out to connect Bioff with Chicago gangs and henchmen of the late-lamented Capone.

Bioff certainly had big ideas about money. On one occasion when Warner had secured $ 2,500 from petty cash for him, Bioff looked at it and said—"That's chicken feed but it will help for Christmas presents."

When all the evidence had been given for the prosecution—and one prominent executive after another told substantially the same stories as Schenck and the Warners—Bioff's defence was opened. It took the form of diverting the blame on to the industry itself and on to Nick Schenck and his brother Joe in particular.

Bioff admitted receiving large sums of money—"over $ 1,000,000" he said, but that he "picked it up" in order to give it to Joseph M. Schenck, former chairman of 20th Century-Fox. "I was just a pick-up man," he testified and went on to say that the transactions were for the purpose of assuaging "sandbagging legislators" around the country. He claimed that he was approached by Nick Schenck to act as go-between with Joseph in handling money to be used for placating legislators who were attacking the industry.

Bioff revealed a curious social relationship with the Schencks although his testimony was often challenged by the Court as unreliable. According to Bioff, when Government agents were nosing into the companies' books Schenck suggested that he took a little trip to Rio de Janeiro. Bioff said that he got the trip gratis, and that on his return Schenck suggested he take another trip to London. Bioff testified that he received tickets to London, where he was met by Francis L. Harley, in charge of their 20th Century London office, and Robert T. Kane. All hotel bills were paid by Harley and a car placed at his disposal, Bioff said. Subsequently Harley suggested a visit to Paris, where he spent several days. Again a car was placed at his disposal, and a short trip through Belgium and Holland arranged for him.

PRESENTS FROM PRODUCERS

When he got back to America, where presumably the "heat" was now off, he wanted to purchase a farm, and stated that Schenck agreed to lend him $ 100,000 for the purpose. Bioff said he was reluctant to accept the loan as he feared a check-up. He appeared to be developing fine susceptibilities. "With my position in the Labour movement it wouldn't look well," he said. That, at least, was thoughtful of him. However, the loan was arranged.

According to Bioff, many other favours were showered on him by the great ones. Joseph Schenck gave him an ultra-violet ray lamp and cabinet, worth $ 20,000. Harry Warner "declared him in" on card game winnings, and he claimed, he

Motilal has landed a goldfish and he seems satisfied with himself after signing on the dotted line for Producer-director S. F. Hasnain. Poor Hasnain!

received about $ 20,000 in all in gifts from Schenck. Bioff further said that Harry Warner had invited him to a meeting organised by the producers to oust Communists and Bundists from the industry.

The weight of evidence against Bioff and Browne seemed overwhelming and it took the jury only just over two hours to reach a verdict of Guilty. Judge Knox thanked the jury. "To my mind," he said, "you have performed a very excellent job. It is a highly important case and I am quite sure that your verdict will let fresh air into a lot of homes in this country. All labour will doubtless be glad to have their Unions purged of such individuals. If Union Labour is to endure it must rid itself of men who stand ready to sell out Labour when it suits their purposes."

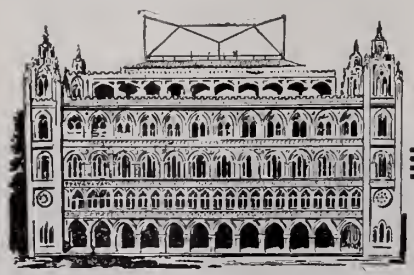
With these words of Judge Knox we can all agree. American Trade Unionism is well rid of these two men, and it is to be hoped that the members of the I.A.T.S.E. will exercise better judgment when appointing their new officials, and, even more important, maintain the closest democratic control and supervision over their actions. But it seems to me that the trial has done something more than unmask a couple of Labour crooks. On the basis of the evidence, the production companies have come out of it pretty badly too. Without their connivance Bioff and Browne could never have carried on the racket.

Men whose names are household words, whose publicity departments have built them up as the inspired leaders and geniuses of a great industry handed over nearly a million dollars to these racketeers. That money did not come out of their own pockets, it came from the pockets of the public, the film-going public all over the world who pay their money at the box-office.

To us the reflection is bound to occur that an industry not noted for its friendliness to trade union demands for better wages and conditions can without the slightest difficulty find gigantic sums of money for ends which are contrary to the interests of trade unionism and of the well-being of the public as a whole. Make no mistake about it. This money was paid to Bioff and Browne in the hope that they would not call strikes, that they would get rid of the militants, and preserve as far as possible a status quo favourable to the employers.

That is how the "great" American producers, who preach to the world new standards of life, live themselves.

We are glad that our producers don't follow this pattern of life, not yet.



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Radha, The Dancer

By: K. Ahmed Abbas

Radha the dancer was for the moment in a happy mood. It was the day of the Divali festival and she hoped to have a bigger audience for her *nautch* than ever before. There were prospects of a good custom and she had created and rehearsed an entirely new *pujah* dance for the occasion. As she tied her little ghunguru bells around her shapely ankles she hummed the song she was to sing that night and her feet instinctively responded to the strains of the music that came from the next room where the musicians were rehearsing the orchestra.

"Radha, Radha," the agitated *Ustadji* entered, panting for breath. Evidently the old man had been taking the stairs two in a stride.

"What is it, *Ustadji?*", Radha smiled. She liked the old musician who in her childhood, had put her through her paces in dance and song and ever since had acted as friend, philosopher—and pimp!

"Radha," replied the Ustadji, trying to control his breathing, "we are fortunate. We are honoured. The Raja Sahib of Jalpur is coming here in person to witness your *nautch.*" and then, rubbing his hands in ecstatic glee, "We are in luck today, my dear."

"Oh, said Radha, greatly impressed with the importance of the occasion. "But tell me something about this Raja Sahib of yours. Is he very old?"

"Old?" replied the old man contemptuously as if age was his exclusive monopoly, "Why, I remember the *Nautch* party that his father. the late Raja Sahib, gave on his son's birthday as if it was only yesterday. At most he must be twenty-five. It was only five years ago that he got married. Ah. now *that* was a marriage." There was a gleam reminiscence in the old man's eyes, "Not less than a dozen *taefas*. Your poor mother, too, had gone to dance. But, of course, you were too young...."

The *Ustadji* stopped in the middle of the sentence, realizing his mistake. He ought not to have mentioned her mother. It had taken Radha over a year to get over the grief of her mother's death and even now the slightest reference to her was sufficient to send the girl into tears.

"Now, now, d..d..don't cry, my dear." stammered the old man confusedly, "I should not have mentioned it on a night like this. Now dry up the tears and finish with your make-up."

One of the musicians poked his head in the room and announced in a loud whisper, "Hurry up. The Raja Sahib is coming.". Radha choked her sobs and wiped away her tears. That was no time to weep for her mother. "A dancer and prostitute has no right to give way to her emotions," she said to herself, smiling sardonically at her comely reflection in the mirror.

The Raja of Jalpur was a handsome young man, scion of a noble Rajput family, aristocratic of bearing and chivalrous of conduct. As he sat on the *masnad* in the centre of the assemblage, watching Radha ecstatically going through the graceful movements of the *Pujah* dance, he drank in her beauty with a telltale expression in his eyes which the members of the audience were not slow to notice. The room began to empty and by the time Radha had finished her dance none from the crowd was there.

"Wah, Wah, Beautiful" exclaimed the Raja Sahib when Radha finally took her seat. Now he could at last have a good look at her.

He had seen many beautiful girls during his stay in England. In fact they occupied the larger part of his time and constituted the most expensive item in his monthly budget. His own wife, they said, was quite beautiful, too. But as he sat there he felt that he had seldom set eyes upon a lovelier face than Radha's. And, then such life, such beauty of movement, such graceful gestures he had never seen in a girl before. At least that is what he thought at the moment.

"What is your name, sweet one?" asked the already infatuated young aristocrat in his most courtly tones.

"Radha," she simply replied with a shy smile.

In accordance with the usual custom Radha prepared pan and offered it to the Raja, who accepted and placed a hundred rupee note in the tray.

"What a beautiful voice, too" thought the Raja.

In accordance with the usual custom Radha prepared pan and offered them in a silver tray to the Raja who accepted one and eager to impress the girl with his wealth, placed a hundred rupee note in the tray. Radha accepted it with a salam and respectful bow and dutifully handed it to the Ustadji.

"Do you like me, sweet one?" asked the Raja, as Radha took her seat with that directness which he knew he could confidently employ in dealing with women of her class.

The musicians shuffled out of the room knowing the moment for exit like actors well-versed in their parts.

"Why not?" replied Radha with non-committal naivete and the modest blush which she had been trained to register when such questions were asked by wealthy clients. For the humbler fold who were not affluent enough to pay for her attention she was taught to use a more curt technique.

"Will you come to live with me?" the Raja eagerly asked the next question. To this Radha was not to reply. In accordance with the rules of her trade she simply blushed, looked at the *Ustadji* for help and guidance and finally left the room.

"Why not? Why not?" the old Ustadji said with the eagerness of a salesman who wishes to take no chance with a promising customer lest he might walk out of the shop. "It will be a great honour for her. Raja Sahib."

The Raja held a brief low-voiced consultation with his secretary and then, calling out farewell to Radha, he departed leaving the secretary to settle the more practical details of the bargain.

An hour later when Radha learnt that she had been "sold" to the Raja for five hundred rupees a month she took the news philosophically The Raja was at least not so foul looking as the fat Zamindar who had been her first "purchaser".

Next day the whole entourage shifted to the Raja's palace. That night there was no dancing in Radha's house.

Three months later.

In a luxuriously appointed suite which the Raja had set apart for her in the outer precincts of his huge palace Radha sat lost in thought. The sun was setting behind the low lying hills and gloom spread its wings over the landscape, depressing shadows of the twilight hour filled the room and found reflection in the serious countenance on Radha's face.

For the first time in three months Radha was thinking, taking stock of her present position, debating the vital issues of her life. Like every other girl born in her circumstances, she was before everything else, a realist and a fatalist. She had few illusions and was completely resigned to her fate. She knew the implications of her origin and had no wish to quarrel with society over them. The daughter of a prostitute even if she was the prettiest and the best dancer in the town, remained a prostitute. To be kept as the permanent mistress of a rich young handsome Zamindar who was a past master in the art of making love was certainly better than retailing herself in the open market to anyone who came along with five rupees in his pocket. But it did not in any way improve her status. She also knew very well that love, domesticity and children were luxuries which women of her class could never afford. And yet to-day her stolid realism was shaken, a wild desire for the might-have-beens of life assailed her. She wanted to be a wife, a mother, to have a *niche* in the established order of society. The instincts of a woman which are deeper even than the circumstances of her birth were reasserting themselves.

The cause of this transformation of Radha the realist was the Rani of Jalpur.

Ever since she had joined the Raja's establishment, Radha had heard of the incomparable beauty of the Rani, and wondering why the husband of such a beautiful creature should seek satisfaction elsewhere. She had wanted to see her. On more than one occasion she asked the Raja if she could be allowed to go in the *Zenana* but every time he had clearly evaded the question, drowning Radha's request in an orgy of passionate love-making. "We were born to love each other, my

It is below my dignity to feel jealous of a woman impairing my position. A mistress and wife can never be equals.

darling," he would say. "and I won't allow anyone to come in between us." But her curiosity had remained as keen as ever and she had at last confided her wish to Lachhmi, the wrinkled old hag of a woman who had been appointed by the Raja to wait on her. And that day, taking advantage of the Raja's absence for the whole day on shikar, she had persuaded Lachhmi to take her along in the Zenana, disguised as a servant woman. The Rani—beautiful, proud and aristocratic of bearing—was holding a regular court in the big hall where she sat in the centre on a raised dais surrounded by her friends and servants. Lurking in a dark corner, Radha was both surprised and amused to discover that she herself was the subject under discussion.

"Raniji," one of the senior maid-servants was saying in disgustingly obsequious tones, "Why don't you do something about this street woman that Raja Sahib has brought here?"

"I am told she is quite beautiful." the Rani replied casually with a supreme air of unconcern.

"But", interjected one of the Rani's privileged friends, the buxom wife of a neighbouring landlord. "Aren't you jealous of her for stealing your husband's love?"

The Rani's reply cut Radha to the quick. It was like a slap in her face. With cold and calculated contempt the beautiful aristocrat said, "It is below my dignity to feel jealous of a woman impairing my position. Moreover it is nothing unusual for a Raja to keep a few such women for his amusement. A mistress and wife can never be equals."

Radha could bear to hear no more. Shamefacedly she slunk out of the house. Lachhmi, when she came back, started a long-winding apology, emphasising that it was Radha's own idea to go to the Zenana. "Oh, yes, oh, yes," the unhappy girl cried, "but leave me alone for the present." She wanted to think. *"A wife and a mistress can never be equals."* The Rani's words were still ringing in her ears. They irritated and tormented her because they were so true. In those words the Rani, as it were, had shown a mirror to Radha. And she shuddered at the reflection she saw.

If Radha had possessed a well-informed and logical mind she would have pondered her position in the light of historical and economic causes which were responsible for her present unhappy position. But she was, at that moment, a woman with her elemental passions aroused. All she knew was that "A mistress and a wife can never be equals," and she desperately desired the impossible—to be a wife! And yet out of the very depths of her hopelessness gleamed a faint ray of hope. Hadn't the Raja assured her several times every day ever since she had been there—that he loved her more than anything else in the world? Radha was used to such declarations of passion and suffered them with sardonic good humour. She had no illusions about such "love". But the young Zamindar was so ardent in his wooing, so persistent in his declarations. that at moments she could actually believe that he loved her not as a mistress but as a sweetheart. In this moment of optimism and weakness she once again took refuge in that frail belief. If he really loved her, she thought, may be he would also consent to marry her. Her face brightened at the thought and her imagination toyed with the prospects of a married existence. It was a pleasing anticipation—secure life, a definite and respected status in society, home, children. There was only one thing which rather spoilt this picture. As a respectable married woman she would not be allowed to dance. And though she had never heard of the much-abused cliche "The Divine Urge of Art", dancing was her very life It was in her blood and bones. It was the only mode of self-expression she knew. She could never be happy without an opportunity to dance. It was bad enough to live as the Raja's mistress and to dance, when she did, before an audience of one (how she pined for the boisterous encores of the crowd who came to see her dance at her house!) but to reconcile herself to a life without dancing at all was terrible. The artist in Radha shuddered at the idea But she reflected, sacrifices have to be made for a rise in the social scale and if she wanted to be a wife and a mother she would have to forego her passion for dance. The artist was vanquished by the woman.

Radha was awakened from her reverie by familiar foot-steps in the verandah. The Raja, flush with the Shikar's pride after a good day's shoot, walked in bubbling with gaiety and good spirits.

"Raja Sahib, I love you so much—if only we could be husband and wife!"

"Well, well, how is my darling? he said, taking Radha in his arms and kissing her with a possessive air. But Radha, in her new-born optimism, was thrilled by what she regarded as a demonstration of genuine love.

"Did you miss me much?" the Raja asked settling down on a sofa and lighting a cigarette.

Radha coyly nodded her head. Now was the time, she thought, of broaching the subject which was agitating her heart.

Noticing a cloud over Radha's countenance the Raja asked: "What is troubling you, my dear? Won't you tell me—your devoted lover?"

Summoning all her native courage Radha blurted out in one breathless sentence, "Raja Sahib, I love you so much—if only we could be husband and wife!"

The Raja of Jalpur was not surprised by Radha's demand. Indeed he had been expecting it ever since she had come to live with him. "They are all alike," he reflected Everyone of his series of mistresses had ended by making herself a bore with her matrimonial ambitions. Radha too had ultimately proved no exception. And yet he had once hoped she at least would show more commonsense!

"What are you thinking, Raja Sahib?", she persisted, throwing her arms round his neck, "don't you love me sufficiently to marry me?"

"Oh, bother," the ex-Oxonian thought, "this woman is becoming a bore. "But she was beautiful and he had not yet tired of her amorous delights. She must be humoured.

"My darling," he said and, taking her in his arms, smothered her with kisses. So, you too believe in all this conventional clap-trap of marriage! I believe, my dear, in something more sublime and eternal—Love. What difference does it make to us, I ask you, if a priest blesses our union with some hocus-pocus incantations? It is sacrilegious to fetter love in bonds of convention.'

Radha, nestling against his bosom like a frightened dove, was sceptic. "But, my dear, after all we have to live in this world. And the world does not approve of free love. I want to be yours—now and always."

"That you will be, Radha," the Raja replied, "Never has there been a girl like you in my life—and never again shall one be. I swear I will love you always. Is that not sufficient? Why must we worry as to what the world says. I am under no one's obligation and so long as I am alive, nor will you be. Rid yourself of this superstitious belief in moth-eaten customs like marriage. I have been to Wilayat—to England and France and America and I tell you there no one cares about marriage. They are all free. They only believe in Love."

The Raja had a glib tongue and this was not the first time he had cursed the matrimonial phobia of a mistress by giving her a lecture on the rational basis of sex and love. Radha, who had less than an average woman's regard for conventions was soon wavering in her recently acquired belief in marriage. And whatever doubts had remained were swept away by the Raja's expert petting and passionate words of love.

There was a knock at the door and a maid-servant appeared. "The Raniji wants you, Raja Sahib," she announced and the Raja left for the Zenana, promising to return soon.

Radha's emotions at the moment were complex, indescribable. She did not know whether to be happy that she possessed such an ardent lover or to be sorry for the blighted prospects of matrimony. It was then that she noticed Lachhmi who had quietly entered and sat down in a corner. The old woman was weeping.

"Why Lachhmi," Radha asked. "Why are you weeping?". What was it that troubled this withered creature? Radha had often felt curious about her past, wondered what experiences and emotions she had had.

"Nothing, Baiji", the old woman replied breaking into a hysteria of sobs, "Only this that one day I too had come here like you and—" her voice was hoarse with emotion—"his father had said much the same things as the Raja Sahib said to you."

The scales seemed to fall from Radha's eyes. She looked at the wretched old Lachhmi and she looked at her reflection in the mirror. In a moment she had made up her mind—

That night there was dancing again at Radha's house. She had found out what she wanted.

Kumar is between two girls, Azurie and Pramila in "Jhankar", a social picture of Silver Films.

NATIONAL STUDIOS (Bombay)

After a long time the National Studios have been able to give a popular picture in "Vijay" which has been released at the Swastik Talkies, Bombay. We hope that with this success the Studio will be able to maintain their once established reputation which they made with their very first picture "Woman" two years back.

At the studios they have been working rather long on their ambitious production "Roti" under the direction of Mehboob. This picture has also taken a very long time and it is high time that it should come to the screen now.

Still another picture ready at the studio is a social comedy called "Lalaji".

EASTERN PICTURES (Bombay)

News from this new producers constitutes the completion of their first social picture "Badal" which, Producer R. S. Lakhani says, is going to make new box-office history. Already Director Zahur Raja is busy with a new social subject which he has already in script form.

SILVER FILMS (Bombay)

Floated by the popular actor Kumar, this new concern has started a maiden production called "Big Money", evidently with the intention of making big money for themselves, featuring Kumar, Chandramohan, Azurie and Pramilla. The story, which is written by Zabak the popular newspaper columnist, is expected to be a powerful dramatic portrayal. But let us wait till it comes on the screen sometime in the month of August.

BOMBAY TALKIES (Bombay)

"Jhoola," their recent social hit does not show any signs of going off the Roxy screen at least for some more weeks to come. In the meanwhile, however, the studio has managed to get another social picture "Basant" ready for release. This picture features Ullhas and Mumtaz Shanti with Mumtaz, the popular dancer It is not yet decided where this picture will be released, but we expect it to be released at the Roxy rather than at the Majestic. "Basant" is reported to have become another grand picture under the able direction of Mr. Amiya Chakrabarty.

FAZLI BROTHERS (Calcutta)

"Masoom" attracted crowds, particularly those people who were interested in seeing the faithful portrayal of Muslim family life, at the Imperial Cinema in Bombay. The picture has been liked by large section of Hindus who had no previous occasion of seeing an intimate picture on Muslim life.

In Calcutta the producers have completed "Chowranghee" in Hindi and Bengali and it will grace the screen very shortly, probably by the middle of next month.

After the release of "Chowranghee". Director S. F. Hasnain will come down to Bombay to produce "The College", a social melodrama featuring Motilal and Chandra Mohan.

KARDAR PRODUCTIONS (Bombay)

Producer-Director Kardar is not a man to allow grass to grow under his feet. With the speed with which he has been advertising new pictures and new names, he has also been making production arrangements, and he has already gone into the shooting of "Sharda", his first social picture under the new banner, at the Circo Studios in Bombay. There are reports he has signed down the Chitramandir Studios in Parel for his other productions.

RANJIT MOVIETONE (Bombay)

"Mehman" went off the screen at the Roxy rather too quickly. "Arman", however, is to follow very shortly and if half of what Sardar Chandulal says about this picture is true, "Arman" is going to be one of the greatest pictures coming out of Ranjit Studios. It is directed by Kedar Sharma.

There are many other pictures in the making at the Ranjit Studios, but the most prominent amongst the present ones is "Bhakta Surdas", a devotional story featuring Saigal and Khurshid.

BHARAT PICTURES (Bombay)

"Swaminath" starring Shobhana Samarth will be released at the Lamington Talkies, Bombay immediately after "Rai Saheb".

Another social comedy which these prominent distributors will be releasing in the city is called "Kunwara Bap" or "Bachelor Father" featuring Kishore Sahu and Protima Das Gupta.

CHITRA PRODUCTIONS (Bombay)

The shooting of "Between You and Me" has been going on for a pretty long time now, and it is very well near completion. Producer Gvalani thinks that this picture ought to be a roaring success merely for its snappy and excellent music.

With Leela Chitnis and Pahari Sanyal leading a very useful cast of artistes, we are sure the picture will have enough star value to pull at the box-offices.

PRABHAT FILM CO., (Poona)

Young director Raja Nene is busy with the shooting of "Ten o'Clock".

a social story featuring Ratnamala in the Marathi version and Urmilla in the Hindustani one. Simultaneously, directors Damle and Fatehlal are getting ready to shoot a socio-historical subject "Ram Shastri".

PANCHOLI ART PICTURES (Lahore)

"Khan Daan" has been as good a success, if not better, as "Khazanchi" all over India.

At the studios, they have completed "Zamindar", another social story under the direction of Moti Gidwani despite the small family quarrel they had with Shanta Apte.

Another subject which is being considered for production is called "Meena Bazar".

SHALIMAR PICTURES (Bombay)

"Ek Raat" which was released at the Plaza Talkies, Karachi continues to draw good crowds at the time of writing this. The picture is due to be released in Bombay at the Lamington Talkies very shortly and everyone connected with the production is very enthusiastic about its success.

Director W. Z. Ahmed seems to have made new financial arrangements for the production of "Munkijeet" starring Neena.

JANAK PICTURES (Bombay)

For the successful production of "Rai Saheb" Producer Chhotubhai Desai who was so far a successful publicity officer at the Wadia Movietone has been publicly congratulated by his brother publicity officers and was presented a token for his success by Director Shantaram. The picture "Rai Saheb" has been having a very successful run at the Lamington Talkies and reports coming from the country, from places where the picture has been released, have also been very encouraging.

NEW HUNS PICTURES (Kolhapur)

With their very maiden hit "Pahila Palna", Producer Baburao Pendharkar has proved to several old-stagers how pictures are to be made. It seems that Baburao Pendharkar is at present sitting on his oars thinking of his new pictures. The immediate shape thoughts would take would be a socio-devotional subject called "Damaji".

ACHARYA PRODUCTIONS (Bombay)

Director-Actor Kishore Sahu has completed "Kunwara Bap" or "Bachelor Father", a social comedy, featuring himself and Protima Das Gupta.

Another picture that is in making under the direction of Mr. Acharya is called "Uljhan". It stars Sardar Akhtar with a very useful band of artistes.

PRAKASH PICTURES (Bombay)

"Station Master" has been running well at the Majestic Talkies in Bombay and at other stations wherever the picture has been released. Before the studios take up another mythological spectacle, they have decided to produce one social production which is called "Chudiya".

SWASTIK INDIA LTD. (Bombay)

This important distributing office is releasing several pictures one after another in the city, and that one that is scheduled to be released very shortly is called "Mata", a social story produced by Kirti Pictures.

AMAR PICTURES (Bombay)

After the success of "Khilauna" the producers seem to have been considerably encouraged and they have quickly completed "Ankh Michowli", a social story featuring Nalini Jaywant and Sulochana. This picture will be shortly released at the Imperial Cinema in Bombay and great things are expected of it.

In the meanwhile they have already begun a new social picture called the "Message of the Lips" under the direction of Surendra Desai.

GITA PICTURES (Bombay)

"Adhar" the maiden production of Gita Pictures featuring Yakub and Meher Sultana is nearing completion. The producers expect it to be a good picture.

"Lalaji", a social comedy of National Studios seems to be having some smelly situations like this.

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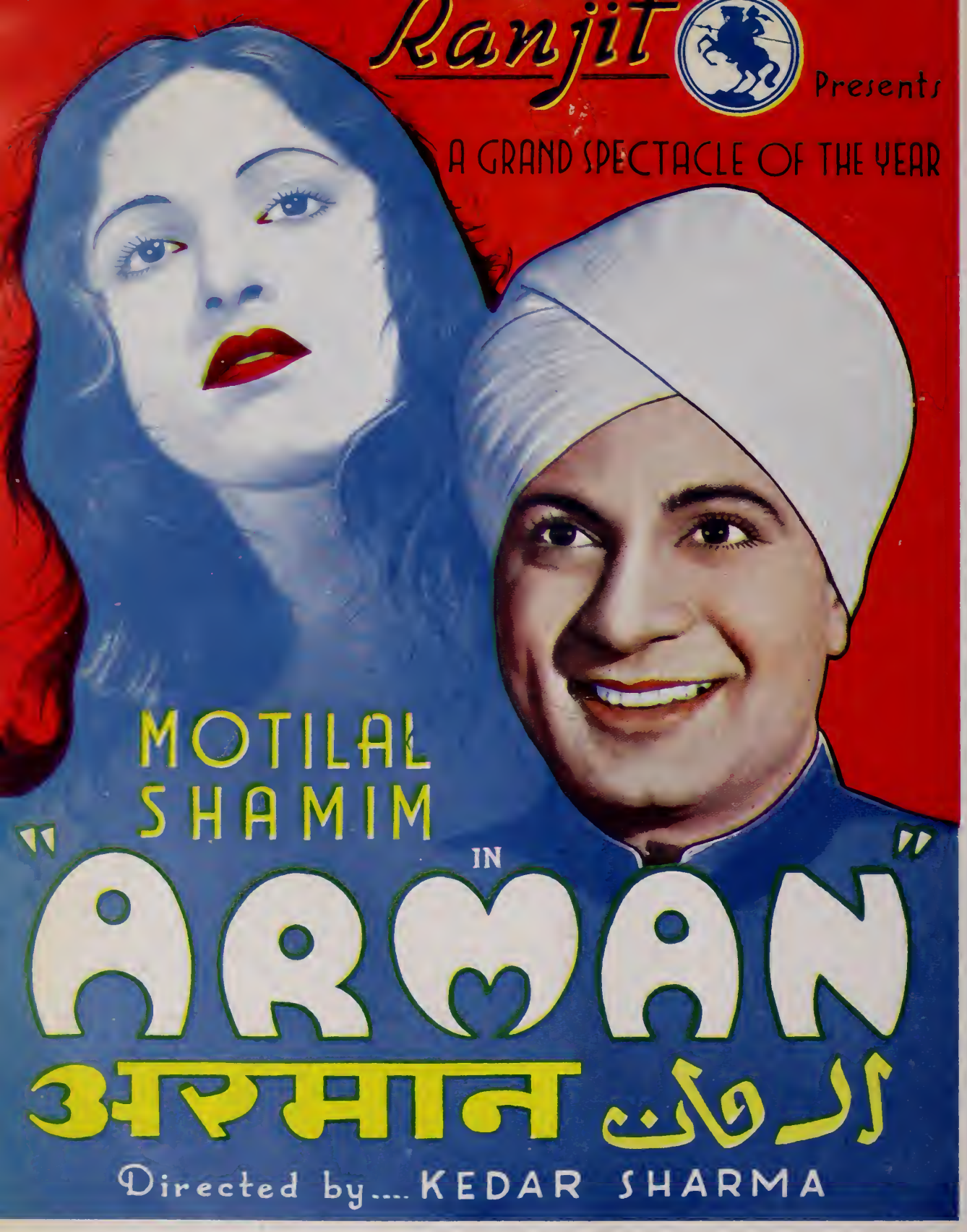

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